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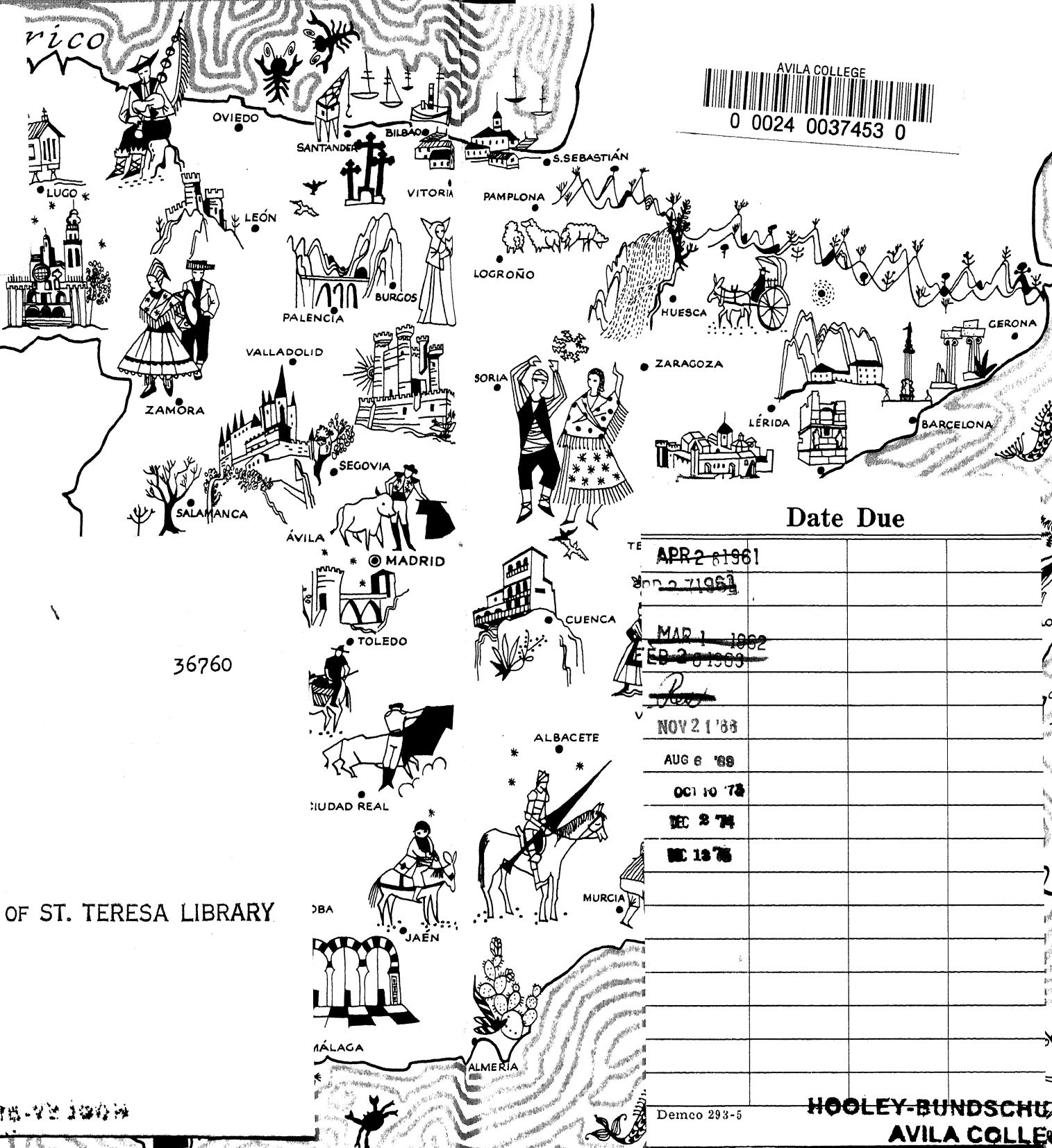
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COLLEGE SPANISH — A NEW DEPARTURE

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Spanish — A NEW DEPARTURE

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NEW YORK • OXFORD UNIVERSITY PRESS
1960

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Library of Congress Catalogue Number: 60-7065

PRINTED IN THE UNITED STATES OF AMERICA

A WORD TO TEACHERS

This book, the result of several years' labor, was written for intelligent and mature students. Its aim is to teach Spanish, particularly the spoken language, using modern techniques of teaching, and at the same time to show the students how this specific experience of learning one language can be related to broader problems of linguistics. Obviously, without the sympathetic co-operation of the classroom teacher these objectives cannot be reached.

Teachers will immediately realize that the order of presentation of material differs radically from previous textbooks, as will be evident from an examination of the Table of Contents. The author feels that it is very important to preserve this order and not get ahead of the book. Every lesson should be mastered before the next one is introduced. In the lessons concerned with pronunciation the mastery of the recordings designed to accompany this book is particularly recommended.

Grammar is introduced in the form of patterns or model sentences. If a student makes a mistake, he should usually be referred to the proper pattern, not given an involved grammatical explanation. If an advanced construction, beyond the scope of this book, comes into the class work, the teacher should give the correct form along with the statement, "This is something we will take up later." If the students master everything presented here, they will have accomplished enough for the first course.

One of the reasons for failure to attain the objective of *speaking* another language is lack of vocabulary. To overcome this deficiency the reading sections soon begin to introduce abundant new words. The vocabulary includes both everyday words and those needed for cultural discussions.

The themes (or free compositions) which replace the translation exercises of older books are also oriented toward the speaking objective. Their purpose is to make the student start thinking and speaking in Spanish, not thinking in English and translating each sentence. These themes should be used as both oral and written work. Examinations should be patterned on the themes and to a lesser degree on the pattern manipulation exercises.

Each lesson ends with a section which takes up some general problem of language. These little essays should be discussed in class but should not be included on the examinations. The author hopes that they will awaken the students' curiosity about language and will place the routine memory work of learning Spanish in a bigger and more exciting framework.

The author wishes to thank his many friends who encouraged him in this project. Special thanks go to his colleague Prof. Donald C. Swanson, who made many helpful suggestions in the language study sections.

W.T.P.

February 1960

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COLLEGE SPANISH — A NEW DEPARTURE

SPOKEN AND WRITTEN LANGUAGE

Spoken languages are living languages. Millions of people speak (and speak well) languages which they cannot write. They are illiterate but they are not unintelligent. Our Western European-American pattern of culture, however, has placed such great stress on reading and writing that we have come to transfer our attitude to foreign language study and to assume that the essential part of language study is to learn to read and write.

Writing always develops at a late stage in the history of a language. People who talk an unwritten language feel a need to record their utterances; they invent (or, more commonly, borrow from another language group) a system of symbols. These may be pictures, each one intended to represent a word; syllabic symbols, representing a combination of two or more sounds, or finally, our familiar alphabetical system, where, in theory, each letter represents a sound. A perfect writing system of the alphabetical type would have a one-to-one correspondence between sounds and symbols: each sound would be indicated by one symbol and each symbol would indicate one, and only one, sound. Such a perfect system would be what we call a phonetic transcription: in the real world, such perfection seldom exists.

Our English spelling is a flagrant example of the lack of correspondence between sound and symbol. In the beginning the English borrowed a writing system from Latin but this alphabet did not have symbols for all the sounds of the new language. Combinations of letters were used to symbolize the new sounds. At this stage Old English (or Anglo-Saxon) was written in a tolerably good phonetic transcription, which we see in *Beowulf*. With the passage of time, however, English pronunciation underwent great changes while the spelling changed relatively slowly. Today written English is a very poor reflection of spoken English. The living language is represented by an archaic writing system. Most sounds can be transcribed by several symbols (single letters or combinations of letters) and most symbols can be pronounced in more than one way.

The Spanish written language is a much more nearly perfect counterpart of living, spoken Spanish. Like English, Spanish borrowed the writing system of Latin, but since spoken Spanish grew out of Latin, the system fitted the new language relatively well. Its sounds were for the most part similar to those of the parent tongue. Then, while English changed greatly in pronunciation, Spanish changed less extensively. Hence, even today, we can say that written Spanish is a reasonably good phonetic transcription of the living language.

It is not perfect, however. We shall see cases where there is not a one-to-one correlation between sound and symbol. Particularly we shall find that one symbol

often indicates a number of subtly differentiated sounds that vary according to the sounds surrounding them.

► Some examples of this sound variation are very obvious to us because we make a distinction in English between certain sounds where Spanish speakers do not. To us there is a clear difference between *s* and *z* although we may spell these sounds in various ways. We distinguish *eyes* from *ice*, *precedent* from *president*. These words sound the same to speakers of Spanish. In their language *mismo* and *desde* are pronounced with the *s* sounding like *z*, but if one pronounces these words with the sound *s* the meaning is not altered. Such a pronunciation merely produces the effect of a strange accent or unusually careful articulation.

In English we make many distinctions between certain long and short vowels, such as *father* = *fat*, *meet* = *mitt*, *mate* = *met*. Spanish speakers 'hear' the word *mitt* as *meet* and *pat* as *pot* because the Spanish vowel system makes only a slight difference between the varieties of these vowels. The Spanish vowels *a* and *i* never sound like the English vowels of *pat* and *mitt*.

Spanish speakers have a set of speech habits deeply ingrained by years of constant practice and use, and they transfer this sound system not only to the speaking but also to the hearing of English. It is not surprising to find that we do exactly the same in our first attempts to speak and hear Spanish.

Spanish *para ti* is heard as *pot o'tea* (where the *t* of *pot* has a sound similar to English *d*); in fact, English speakers constantly hear Spanish *r* as *d*. Spanish *e* (as in *mesa*) may become *ei* (like the *ay* in *bray*) when said by an English speaker, because diphthongized accented vowels are the rule in English. These transferrals of English sound patterns sometimes cause us unconsciously to substitute one Spanish word for another (for example, *ley* for *le*) simply because we have ignored a phonetic distinction that Spanish speakers are conditioned to make. ◀

► PRONUNCIATION

From the considerations given above, we can conclude (1) that since spoken Spanish is living Spanish, an understandable pronunciation is very important; (2) that we must try not to transfer our English speech habits to Spanish; and (3) that the ideal way to acquire a good pronunciation is not to work from the written symbols (letters) to the sounds, since letters are often ambiguous symbols, but rather from the sounds to the letters. This last observation means that the ideal way to learn the sounds of the language is from native speakers (or at least from their recorded voices) and not from the printed page. Any attempt, such as the one which follows, to describe the Spanish sound system verbally is bound to be inadequate.

Those classes which have the recordings designed to accompany this book should now put the book aside and begin by mastering the first recorded pronunciation exercise. It is important *not* to look at the book before or during this practice, as the eye only confuses the ear by suggesting English equivalents for the written symbols. After a reasonably accurate pronunciation has been achieved, do the exercise with the book open in order to find out how sounds you *already know* are symbolized in Spanish.

Why not describe Spanish sounds in terms of corresponding English sounds?

This is what we shall be forced to do. We have already used this system when we described Spanish *e* as being like the *e* in *mesa*. Unfortunately, these similarities are not completely accurate. For example, in the words *pay* and *quay* the English vowel is dragged out and glides into a diphthong (*ay-ee*). In addition, the initial consonants of these words are strongly pronounced, so that each one is followed by a little puff of air. This is not the case with the corresponding Spanish sounds *pe* and *que* (*ke*) where the consonants sound like those of the English words *capture* and *tactics*. We see the dangers of describing the sounds of one language by their 'equivalents' in another. If we English speakers, under the influence of a deep-set system of speech habits, cannot distinguish between the *p*'s of *pay* and *capture* (a meaningful distinction in some languages), how are we going to know which variety of the English sound we put into the Spanish word?

Another possibility is to describe each sound as a function of the physical speech organs. What is the position or action of the tongue, lips, vocal cords, etc., necessary to produce the Spanish sound? We can point out that to make the Spanish *t* and *d* the tip of the tongue must touch the back of the upper teeth, not the gums as for the English sound. In general, Spanish seems to be uttered farther forward in the mouth, that is, more sounds are made by contacts of tongue and teeth, lip and teeth, and lips alone. We shall use, when practical, these phonetic descriptions. Their disadvantage is that most of us are not trained to realize what is going on in our mouths and throats when we produce a particular sound.

Vowels

The five Spanish vowel symbols represent essentially five sounds. These sounds vary slightly because of neighboring sounds, but for practical purposes there is a one-to-one correspondence between sound and symbol among the vowels.

SOUND	SYMBOL	EXAMPLE		
<i>ah!</i>	a	ca/sa house man/dan they order	ca/si almost	ma/no hand
mesa	e	e/ne/mi/go enemy a/ten/to attentive	se/co dry	le/che milk
beet	i	lin/da pretty	si/glo century	
<i>oh!</i>	o	dos two	to/no tone	con/su/man they consume
boot	u	lu/na moon	mun/do world	nun/ca never

Points To Remember

1 The consonants in the examples given above are close to their English counterparts and should be pronounced like them, except that the *l* should be made with the tongue high in the mouth as in *lee* as opposed to *low*.

2 The stress on each word given above falls on the next to the last syllable: CA/sa, e/ne/MI/go. Most Spanish words of more than one syllable are stressed on the next to the last syllable.

3 Dangers of transferral of English speech habits. There is a strong tendency to substitute short or 'neutral' English vowels for the Spanish sounds. Compare the English name *Linda* (pr. Linduh) with *linda* (pr. leendah) or the syllable *con* in *consuman* with *consume*.

English slides over unstressed syllables, usually reducing the vowel to an indistinct *uh*; *enemy* (pr. en/ uh/ mee). Spanish does not have these low-stressed syllables with their altered vowels. All syllables of a Spanish word have about the same duration in time. Watch out for the transferral of the English habit to Spanish. Do not say *enuhmeego* for *e/ne/mi/go*.

4 Syllabification. In the examples given above the syllable boundaries are marked. You will see that the typical Spanish syllable consists of consonant and vowel. On the other hand, the typical English syllable is composed of consonant plus vowel plus consonant: *sad*, *red*, *hopeful*. If a consonant comes between two syllables we usually attach it to the first. This last tendency goes contrary to Spanish and we must watch for this pitfall. We must NOT say *cas/a* for *ca/sa*, or *en/e/mig/o* for *e/ne/mi/go*.

Syllabification is more important in Spanish than one might think without having studied it. The rhythm of the language depends on the flow of evenly timed syllables while English rhythm relies on evenly timed breath groups or phrases.

Exercise—Pronounce:

I. <i>casa</i> house	<i>techo</i> roof	<i>loco</i> crazy
<i>ala</i> wing	<i>molestamos</i> we bother	<i>poco</i> (a) little
<i>algo</i> something	<i>aspecto</i> aspect	<i>pena</i> penalty; suffering
<i>alma</i> soul	<i>efecto</i> effect	<i>lento</i> slow
<i>alto</i> high	<i>solemne</i> solemn	<i>tela</i> cloth
<i>caso</i> case	<i>clima</i> climate	<i>maleta</i> suitcase
<i>acaso</i> perhaps	<i>mina</i> mine	<i>molestan</i> they bother
<i>casi</i> almost	<i>digno</i> worthy	<i>lunes</i> Monday
<i>cosa</i> thing	<i>lindo</i> pretty	<i>mucho</i> much
<i>capa</i> cape	<i>tinta</i> ink	<i>ocupan</i> they occupy
<i>campo</i> field	<i>tanto</i> so much	
<i>aman</i> they love	<i>lista</i> list	II. <i>elegante</i> elegant
<i>amamos</i> we love	<i>distinto</i> different	<i>alimento</i> food
<i>cantan</i> they sing	<i>chico</i> small; boy	<i>mundo</i> world
<i>cantamos</i> we sing	<i>pico</i> peak; bill	<i>muchacho</i> boy
<i>canto</i> song	<i>fila</i> row	<i>iluminan</i> they light
<i>apenas</i> hardly	<i>fino</i> delicate	<i>notable</i> notable
<i>apetito</i> appetite	<i>aplican</i> they apply	<i>domingo</i> Sunday
<i>beso</i> kiss	<i>aplicamos</i> we apply	<i>paloma</i> dove
<i>mesa</i> table	<i>imitan</i> they imitate	<i>alumno</i> pupil
<i>pecho</i> chest	<i>imitamos</i> we imitate	<i>clase</i> class

consultamos	we consult	suma	sum	mosca	fly
consumimos	we consume	nunca	never	iluminamos	we light
boca	mouth	ocupamos	we occupy	chocolate	chocolate
bola	ball	famoso	famous	culpa	blame, fault
bolsa	purse	posible	possible	bastante	enough
bota	boot	mente	mind	confunden	they confuse
luna	moon	muchacha	girl	contemplan	they contemplate

PRONUNCIATION: Consonants—(Group 1)

For the purpose of teaching Spanish to English speakers we can divide Spanish consonants into three groups:

1 Sounds almost the same as English sounds and represented by the same symbol – EXAMPLES: *f* in *fault* and *falta*, *ch* in *much* and *mucho*

2 Sounds similar to English sounds but represented by different symbols in the two languages – EXAMPLES: *k* in *key* and *qu* in *quien*

3 Sounds peculiar to Spanish, sometimes represented by a symbol used by English to represent a different sound – EXAMPLES: *r* in *rat* and *rato*, *b* in *bat* and *cabo*; and sometimes represented by symbols found only in Spanish – EXAMPLES: *ll* in *llano*, *ñ* in *niño*

For the time being, we limit our attention to group **1**.

SOUND	SYMBOL	EXAMPLE		
skin, seat	c	casa house	caso case	clase classroom
much	ch	mucho much	muchacho boy	muchacha girl
do	d	donde where	dos two	dinero money
form	f	falta lack	fin end	fama reputation, fame
go	g	golpe blow	gato cat	
leaf	l	luna moon	lunes Monday	leche milk
meat	m	malo bad	menos less	mundo world
near	n	no no, not	noche night	nunca never
capture	p	poco a little	pan bread	pelo hair
pass	s, x	esto this exponen they state	eso that	sí yes explican they explain
excellent or exaggerate	x	excelente excellent	examen examination	
stick	t	toman they take matan they kill	tanto so much	

► Points To Remember

1 Not all of these sounds are exactly alike in the two languages, but they are all easily recognized and understood as the intended signal by the speakers of both languages.

2 Bear in mind that *c*, *t*, and *p* are produced without an accompanying puff of air; that *t* and *d* are formed with a contact of the tip of the tongue against the upper teeth; and that *l* is made with the tongue high in the mouth, as in *lee*.

3 Remembering that Spanish is spoken over a vast territory, we should not be surprised to find differences in pronunciation among Spanish speakers themselves. There are dialects and varieties of Spanish comparable to the dialects and varieties of English to which we are accustomed. Among the sounds presented above, the only sharp differences occur in the pronunciation of *j*. This sound may be identical to English; it may be made with the tongue-tip turned up a little, giving a slightly whistling sound; it may become a puff of air like a softly pronounced English *h*, as is usual in Cuban Spanish, where *los muchachos* is pronounced *loh muchachoh*.

4 Some of these symbols represent other sounds also, and two sounds, *k* and hard *g*, are indicated under certain circumstances by different symbols. In other words, although the system of transcription is not phonetic, it is far superior to the English system.

5 The letter *x*, which represented originally a combination of *c* and *s*, is commonly pronounced like a simple *s*. In learned words, especially when it is between vowels, refined speakers give it a *α* or *gs* sound.

Exercise—Pronounce:

acaso perhaps
acto act
atacan they attack
atacamos we attack
blanco white
busca search
campana bell
contestamos we answer
gato cat
gusto pleasure
ganamos we earn
ganan they earn
gastan they spend
gastamos we spend
digno worthy
elegante elegant
contestan they answer
coche car
leche milk
muchacho boy
techo roof
pecho chest

muchacha girl
delante in front
destino destiny
distinto different
domingo Sunday
disgusto unpleasantness
afecto affection
efecto effect
fecha date
fama fame
famoso famous
falta lack
falso false
plata silver
paloma dove
esposa wife
clase class; kind
clasificamos we classify
tonto foolish
atento attentive
butaca armchair
examen examination

explicamos we explain
lindo pretty
lento slow
lana wool
lista list
palo stick
pelo hair
fila row
mente mind
minuto minute
maleta suitcase
mesa table
momento moment
clima climate
menos less
nota note; grade
notable notable
nunca never
pena penalty; suffering
pico peak; bill, beak
pluma feather; pen
pan bread

esposo husband
tinta ink
clasifican they classify

tono tone
apetito appetite
exacto exact

explican they explain
excelente excellent

THE NATURE OF LANGUAGE

Of the factors that differentiate man from the lower animals speech is one of the most important. Even the most primitive peoples have well-developed languages. It is probable that our remote ancestors could speak fluently and competently (on subjects within their range of interest and knowledge) even before they discovered how to use fire and to fashion stone tools. Yet despite the extreme antiquity and importance of language, we know relatively little about it.

Obviously, language is a sequence of sounds. These noises mean nothing in themselves. This we can prove by noting that different groups of people use different combinations of sound to refer to the same thing. The sound sequences have meaning only as the members of the speech group concur in assigning a meaning to them.

► We English speakers all agree that *water* means H_2O . It may even seem strange to us that the French call it *eau* (pr. oh), the Spaniards *agua*, and so on. As one Englishman said: 'But it really *is* water.' There seems to us to be some real connection between the word and the thing, when in fact there is only a conventionally assigned relationship. Primitive peoples have this instinctive feeling of the word being the thing so strongly that they feel that magic worked with the word will affect the thing. They will not tell their true names to strangers for fear that through incantations performed on the name (i.e. the word) the strangers may gain control over the living person. ◀

The sound sequences are then conventionally agreed upon symbols, varying from one speech group to another. A child learns to speak the language of his family and his neighbors. As he grows older he feels a strong allegiance to his speech group. In modern times he often identifies this feeling of social solidarity with nationalism. Language becomes a strong social force. Minority language groups, like the Catalans and Basques within Spain, feel that their territories should be free or at least semi-independent. In other Spanish speaking countries the inhabitants sometimes feel a sense of inferiority because they have no national language. They may even call 'Spanish' *la lengua nacional* (the national language) rather than *español* (Spanish) because the latter term would seem to imply a dependence on Spain, from which they wish to declare their independence linguistically as well as politically.

Not only do the conventions of language govern the relationship between words (i.e. sequences of sounds) and their meanings, but in addition all other features of language are subject to conventional controls. The word order of our English must fall into certain patterns if we are to be understood; the rise and fall of pitch (i.e. intonation) is by no means haphazard; sentence stress, inflectional endings, the formation of new words, all follow the habits imposed upon us.

► If we need a new word we often compound two or more English words, following

the pattern of *fire engine* or *lighthouse*, or we can compound Latin or Greek roots, as in *television*, *thermometer*, *barometer*.

To make the plural of a new word we unhesitatingly add an *s* (often pronounced as a *z*, for example, *radios*). When a sentence begins with, *Do you . . .* we expect a question. A great number of similar patterns are imposed upon us by convention, and they all seem perfectly natural to us. Other languages show sometimes similar, but sometimes very different patterns. Whatever they may be, the patterns of a language always seem quite natural and logical to its speakers. ◀

But within the limits of our language patterns, we have, of course, considerable freedom. Every idea can be expressed in different ways, even in different words. The literary artist selects his patterns for meaning, euphony, and emphasis. If he were confined to a single pattern for each utterance he could not surpass ordinary speech; if he were not restricted by conventional patterns he could not be understood. He is free only within the limitations of his language.

Does this mean we are language-bound with respect to our thought? We like to believe that we think first and then express that thought in the pliable material of language. This is only partly true. Even as we think we form silent sentences: thought itself is conditioned by the patterns of our speech. To some extent it is true that 'language does our thinking for us' and that 'our thoughts, our feelings and our conduct are, to a greater degree than we like to recognize, determined by the words and the syntax of our native language.'

► PRONUNCIATION: Consonants—(Group 2)—and Diphthongs

The second group of consonants includes the sounds which are very nearly alike in English and in Spanish but which are represented by a different symbol in Spanish than in English.

SOUND	SYMBOL	EXAMPLE	
<i>thin</i>	c(<i>e</i>), c(<i>i</i>) z (anywhere except before <i>e</i> or <i>i</i>)	cinco five zapato shoe	doce twelve azúcar sugar
<i>those</i>	d (in medial position except after <i>n</i> or <i>l</i>)	cansado tired but conde count	estado state; falda skirt
rough <i>h</i> (made with a little rasping noise or clearing the throat)	g(<i>e</i>), g(<i>i</i>) j (anywhere except before <i>e</i> or <i>i</i> and occasionally even before these letters)	gente people gigante giant justo exact(ly) jefe boss, chief	generoso generous gitano gypsy joven young
<i>quay</i> (this is the same sound represented by <i>c</i> anywhere except before <i>e</i> or <i>i</i>)	qu(<i>e</i>), qu(<i>i</i>)	que that queman they burn	quince fifteen queso cheese
<i>gain</i> (this is the same sound represented by <i>g</i> anywhere except before <i>e</i> or <i>i</i>)	gu(<i>e</i>), gu(<i>i</i>)	guiso stew	paguen pay!*
zoo, rose	s (before a voiced consonant; see point 4)	mismo same	desde since

* See the tape, Drill No. 3, for the varieties of this sound.

► Points To Remember

1 English *c* regularly stands for two sounds; the first, like *k*, as in *come*, *acute*, *action*; but before *e* or *i*, *center* and *city*. The letter *c* also has two pronunciations in Spanish—usually *k*, but *th* (in *thin*) before *e* or *i*. In both English and Spanish there was the problem of representing the sound *k* before *e* or *i*. English used the Germanic symbol *k*, as in *kiss* or *key*. But Spanish, looking back to the Latin alphabet, which had abandoned the use of the letter *k*, could find only the combination *qu* which was not needed for the transcription of other Spanish sounds. Hence Spanish began to write the sounds *ke* and *ki* with *que* and *qui*. Notice that the *u* in these combinations is silent. Also note that *qu* only appears in Spanish before *e* and *i*.

2 We can make similar observations for *g*, regularly hard *g* in English (*goat*, *grief*, *ignite*), but soft *g* before *e* and *i* (*engine*, *general*). This division corresponds to Spanish: *gato*, *golpe* but *gente*, *gigante*. To write the sound hard *g* before *e* or *i* the Spaniards use *gue* and *gui*. Notice again that the *u* is silent in this combination.

3 One of the most notable variants in pronunciation of Spanish occurs in the combinations *ce* and *ci* and the letter *z*. Across southern Spain and in the Americas the *c* before *e* and *i* and the *z* are pronounced like *s*. *cinco* (pr. *sinko*), *doce* (pr. *dossay*), *zapato* (pr. *sapato*.)

4 When does *d* stand for the *d* of *do* and when does it stand for the *th* of *those*? The distribution of these sounds is not haphazard. The Spanish symbol *d* is like the *th* in *those* except when *d* comes at the beginning of a phrase or after an *n* or *l*; in the latter cases it is like the *d* of *do*.

Similarly, the symbol *s* stands for *z* only when affected by a following voiced consonant, that is, before *b*, *d*, *g*, *l*, *m*, *n*, *v*, and *r* (or before diphthongs beginning with *u*, *i*, or *y*).

► The diphthongs fall in the same logical classification as the second group of consonants. Their sounds are familiar to us in English but their Spanish symbols are strange.

SOUND	SYMBOL	EXAMPLE
<i>I</i> , <i>aisle</i>	ai, ay	¡ay! ouch! baile dance sainete farce
<i>grey</i>	ei, ey	seis six treinta thirty ley law
<i>boy</i>	oi, oy	Moisés (accent on last syllable) Moses hoy today (the <i>b</i> is silent)
<i>we</i>	ui, uy	cuidado care muy very
<i>yacht</i>	ia, ya	his/to/ria story; history via/je trip ya already, now

<i>yeh</i> team or yellow	ie	pie foot siete seven	bien well	cielo sky, heaven
<i>yo</i> ho	io, yo	si/tio place	yo I	
<i>you</i>	iu	ciu/dad (accent on last syllable)	city	
<i>cow</i>	au	cau/sa	cause	
<i>pay-oo</i>	eu	eu/fo/ní/a (accent on the <i>i</i>)	euphony	
<i>waddle</i>	ua	a/gua water	cuan/do when	
<i>weight</i> or <i>went</i>	ue	bue/no good vuel/ta turn; return	sue/lo floor, ground	
<i>woe</i>	uo	an/ti/guo	ancient, former	

► Points To Remember

1 These diphthongs may seem difficult at first. They become relatively easy, however, when we realize that each one is a merging of the two vowels represented by the Spanish transcription of the diphthong. Thus *ue* in *bueno* is *u* (pr. like *moon*) and *e* (pr. like *staple*) pronounced more and more rapidly, until the sounds run together. In rapid pronunciation the *u* becomes a sound similar to English *w* and *i* becomes a *y*. Run through the Spanish symbols for the diphthongs, first pronouncing the two vowels separately, then as a diphthong.

2 The diphthongs *ia*, *ie*, and *ue* are very frequent in occurrence; *ei*, *iu*, *eu*, and *ou* are rare; the remaining six diphthongs appear with moderate frequency.

3 Notice that every diphthong contains an *i* or a *u* as one element: *ia*, *ie*, *ai*, *ei*, *ua*, *au*, *eu*, etc. There are, of course, two diphthongs which contain both *i* and *u*: *iu* and *ui*. It is impossible to make a Spanish diphthong which does not contain *i* or *u*.

4 The letter *y* is a variant of *i*, used only as the first or last letter of a diphthong which begins or ends a word (*ya*, *hay*) or between two vowels (*mayo*). Spanish speakers call *y* Greek *i* (*i griega*), which shows that they regard it as a kind of *i*. Students of phonetics recognize varieties of the *y*-sound in Spanish, some more vocalic, as in *mayo*, others more consonantal, as in *ya*. But the only striking variant pronunciation of *y* is that of a soft *j*, similar to the *z* in *azure*. This sound occurs principally at the beginning of an utterance, especially when the expression is emphatic.

5 A diphthong takes about the same time to pronounce as a single vowel. When dividing words into syllables, remember that a diphthong functions as a single unit: *bue/no*, *his/to/ria*, *cui/da/do*. A common mistake of English speakers is to divide the component vowels of Spanish diphthongs into separate syllables—WRONG: *a/di/ós*; RIGHT: *a/diós*.

► Exercise—Pronounce:

- | | | | |
|-------------|------------------------|-------------|----------------------|
| I. acento | accent | joven | young |
| cena | supper | quince | fifteen |
| cocina | kitchen; cooking | esquina | corner |
| entonces | then | quitan | they take away |
| cenicero | ashtray | quitamos | we take away |
| once | eleven | queso | cheese |
| suceso | event | paquete | package |
| imagen | image; picture | quedan | they remain |
| imaginan | they imagine | quedamos | we remain |
| imaginamos | we imagine | mismo | same |
| ojo | eye | desde | since |
| paja | straw | esmerado | careful, painstaking |
| objeto | object | entusiasmo | enthusiasm |
| lujo | luxury | gente | people |
| lazo | loop; lasso | guija | pebble |
| luz | light | julio | July |
| manzana | apple | juicio | judgment |
| plaza | (town)square | palacio | palace |
| pozo | well (of water or oil) | necio | silly |
| taza | cup | pieza | piece; room |
| vez | occasion | paciencia | patience |
| zapato | shoe | estudiamos | we study |
| amenaza | threat, menace | estudian | they study |
| estado | state | bailamos | we dance |
| ganado | cattle | estudiante | student |
| lado | side | miel | honey |
| lodo | mud | tiempo | time |
| modelo | model | fuego | fire |
| sentido | sense, meaning | fuelle | fountain |
| nada | nothing | iglesia | church |
| generoso | generous | noticia | news (item) |
| gesto | expression; gesture | alguien | someone |
| II. escuela | school | lengua | tongue |
| espacio | space | limpio | clean |
| estatua | statue | sitio | place |
| familia | family | seis | six |
| fiesta | festival | estudio | study |
| pie | foot | nadie | nobody |
| siete | seven | jueves | Thursday |
| miedo | fear | juego | game |
| baile | dance | pensamiento | thought |
| aislado | isolated | guapo | good looking |
| de lujo | de luxe | guante | glove |
| semejante | similar | sucio | dirty |
| lejos | far | peine | comb |
| | | ley | law |

SOUNDS AND THEIR PRODUCTION

The raw material of language is sound. By combining sounds into words and words into sentences we make ourselves understood. The sounds of all languages are made by modifying in various ways the stream of air coming from the lungs. Human beings can make a surprisingly large number of hisses, clucks, whistles, and grunts which are meaningful signals in some languages but which need not concern us here. It is a curious fact that no language uses more than a small part of the possible speech sounds. English, with its large number of vowels and an average supply of consonants, uses a considerably larger variety of sounds than Spanish.

As the air stream leaves the lungs and enters the throat it passes through the glottis. In it the air goes between two cushions of muscle (inappropriately called vocal cords) which can be brought together to shut off the air stream, pulled apart to allow the air to pass unimpeded, or finally can be opened and closed rapidly, allowing the air to pass through in little puffs which in turn give an audible wave action to the air. A sound whose production includes this pulsing of the vocal cords is called *voiced*; a sound made with the vocal cords pulled apart (not affecting the air stream) is called *unvoiced*. All vowel sounds are made by voicing. They are differentiated from one another by changing the shape and size of the throat and mouth cavity, which acts as a resonance chamber. The most important changes are made with the tongue, which can lie flat in the bottom of the mouth or be raised either in the front or the back of the mouth. When the tongue is flat we produce Spanish *a*, raising the tip a little we get Spanish *e*, and lifting it even higher, Spanish *i*; by humping the back of the tongue halfway up we form Spanish *o*, and by humping it higher, Spanish *u*. These last two vowel sounds demand a rounding and extending of the lips.

All vowels are voiced; so are many of the consonants. Some consonants may be classified into pairs, one voiced, the other unvoiced, but otherwise formed in exactly the same manner. Some examples from English are:

$t = d, p = b, k = g, f = v, \text{thin} = \text{those}.$

The big difference between consonants and vowels is that the air stream is relatively little impeded in the case of the vowels while it is shut off completely or partially in the formation of consonants.

► The English sounds *l* and *r* lie in the middle ground between vowel and consonant. They are used as vowels in *table* and *irksome* but as consonants in *live* and *red*. Spanish *l* and *r* are always consonants. ◀

A complete stoppage of the air with the lips gives *p* and *b*; a partial stoppage with the lower lip against the upper teeth results in *f* and *v*. Consonants which are made by a complete stoppage of the air stream are called *stops*; those made by partial stoppage are *fricatives* (or *spirants*).

We can shut off or impede the air stream at several different points: with the lips, with the teeth, with the lower lip against the upper teeth, with the tongue between the teeth, with the tongue against the upper gum ridge (the alveolar

ridge), and with the tongue against the hard palate (roof of the mouth), or with the tongue against the soft palate (velum). The consonants which result from these various closures are *labials*, *dentals*, *labio-dentals*, *interdentals*, *alveolars*, *palatals*, and *velars*.

We can also close off the air stream in the mouth but allow air to escape through the nose; if the closure is made at the lips we produce *m*, if at the teeth, *n*. These sounds are called *nasals*.

► English *ng* (*ringing*) is not two separate sounds but a nasal made with the tongue against the soft palate (velum). When we say that so-and-so drops his *g*'s, we really mean that he substitutes the nasal made in the front of the mouth for the velar nasal. The velar nasal does not occur in Spanish, except in combination with velar consonants (*cinco*), which will give us no trouble. ◀

We can now make a table of classification of the principal Spanish consonant sounds:

	STOPS		FRICATIVE		NASALS		LATERALS		TRILLED		AFFRICATE	
	voiced	unvoiced	v.	unv.	v.	unv.	v.	unv.	v.	unv.	v.	unv.
Bilabial	initial <i>b, v</i>	<i>p</i>	medial <i>b, v</i>		<i>m</i>							
Labio-dental				<i>f</i>								
Interdental			medial <i>d</i> (except after <i>n</i> or <i>l</i>)	<i>ç</i> (+ <i>e, i</i>) <i>z</i>								
Dental	initial <i>d</i> or <i>d</i> after <i>n</i> or <i>l</i>	<i>t</i>			<i>n</i>							
Alveolar	<i>g</i>		<i>s</i> (be- fore voiced conso- nant)	<i>s</i>			<i>l</i>		<i>r, rr</i>			
Palatal			<i>y</i> (in diphthong)		<i>ɲ</i>		<i>ʎ</i>					<i>ch</i>
Velar		<i>k</i>	inter- vocalic <i>g</i> ; <i>x</i> (in diph- thong)	<i>j</i> (<i>g</i> + <i>e, i</i>)	<i>ŋ</i> (be- fore <i>k, g</i>)							

Consonants must, as their name implies, sound with vowels. A vowel or diphthong alone, or a combination of consonants with a vowel or diphthong, makes a syllable.

We have by no means exhausted the subject of sounds, although we have mentioned all the fundamental meaningful sound signals of Spanish. Later we shall see that the intensity of the sound (*stress*) and its low or high pitch (*intonation*) are also signals which help convey our meaning. Finally, we must realize that as we speak, we make extra noises which usually have no meaning. We say that so-and-so has a gruff tone of voice, a nasal twang, or a squeaky voice. We can still understand his speech. These noises could well be meaningful signals in other languages, but in ours they have no significance. If we imitate carefully the speech of native Spanish speakers we will lose our foreign accent, which is often a transference of these extra sounds from our English. To speak like a native, we must not only control the meaningful sounds, but also the extra, meaningless background noises.

► **PRONUNCIATION: Consonants—(Group 3)**

The third group of consonants comprises those sounds which are peculiar to Spanish but which are in most cases represented by a symbol which occurs in English as the symbol of a different sound. In other words, the letters which we shall take up are not pronounced as in English; nor are they pronounced like some other sound familiar to us in English, although represented by a different letter. We must learn *new sounds*. We must be particularly careful not to transfer our English speech habits.

SOUND	SYMBOL	EXAMPLE
No sound at all; a silent reflection of an extinct pronunciation.	h	hoy today hay there is, there are ha/blan they speak her/ma/no brother hom/bre man
The sound made by tapping the tongue against the gum ridge. (See below, point 2.)	r (except as first letter of a word or following <i>n</i> or <i>s</i>)	pa/ra for; in order to di/fe/ren/te different pri/mo cousin pe/ro but
The sound made by trilling the tongue, allowing 3 or 4 vibrations	rr or r (first letter of a word or following <i>n</i> or <i>s</i>)	pe/rro dog a/rri/ba up, upstairs ho/rri/ble horrible ro/jo red ro/pa clothes hon/rado honorable En/ri/que Henry Is/ra/el Israel
The sound made by allowing a little stream of air to escape between the almost closed lips. (See below, point 4.) (But the sound of <i>best</i> beginning a breath group or after <i>m</i>)	b, v	ca/bo end a/ba/jo down, downstairs la/bio lip e/vi/tan they avoid vein/te twenty bue/no good va/so glass som/bra shadow
Wi-lliam, mi-llion	ll	mi/llón million lle/no full lla/ve key

► Points To Remember

1 The silent consonant *h* usually stands for an *f* or *b* in the original Latin word from which the Spanish word came. Examples: Latin *hominem*, Spanish *hombre*; Latin *hodie*, Spanish *hoy*; Latin *faminem*, Spanish *hambre*. In a strict phonetic transcription of spoken Spanish there would be no point in inserting a symbol standing for nothing at all, and the presence of silent *h* in the Spanish system is an imperfection from this point of view. However, all languages keep leftovers from earlier stages in their writing systems. English is notably cluttered with spellings representing extinct pronunciations.

2 The English sound *d* is made by a quick raising of the tongue to the alveolar (gum) ridge, which produces a sound fairly close to the Spanish *r*. Practice alternating *por o'tea* and *para ti* over and over. By relaxing the tongue a little and letting it flap a bit you can change the English *d* into a Spanish *r*. If you know someone who speaks British English notice how he says *very*—somewhat like *veddy*. This is practically the same *r* as in Spanish.

3 Spanish speakers distinguish easily between *r* and *rr*. The only difference in production is that the tongue must make three or four vibrations for the *rr*. Once we have mastered the *rr* we must be careful not to substitute it for *r*, which is a common mistake of English speakers talking Spanish. Notice that the word *perro* must be pronounced with the shorter *e* (as in *best*) while *pero* has a longer *e* (like the *e* in *mesa*). Practice alternating these two words: *pero*, *perro*. Then alternate *cero zero* and *cerro hill*; *caro dear* and *carro cart*.

4 The letters *b* and *v* stand for the same sounds in Spanish, hence this is a clear instance of the failure of the system of transcription to be truly phonetic.

In English *b* represents a sound made by stopping the air stream with the lips and then allowing it to puff out. The letter *v* indicates a sound made by allowing the air stream to pass through and around the upper teeth as they rest on the lower lip. The Spanish sound is made by letting a little air escape between the lips; hence it has similarities in its mode of production and its sound to both English *b* and *v*. But it is not the same as either English sound.

5 Notice that *ll* is not considered to be two *l*'s but a single, different letter of the Spanish alphabet. The same is true of *rr* and *ch*. We shall find that Spanish almost never doubles letters unless (a) the doubled letter is a different symbol for another sound (*ll* and *rr*) or (b) each occurrence of the letter symbolizes a separate sound: *ac/ción action*, *le/en they read*.

6 In southern Spain and in much of Latin America *ll* is pronounced like English *y*: *lleno* is pronounced *yeno*, etc. This variant pronunciation and the sounding of *c* before *e* and *i* and of *z* like *s* are the most universal and outstanding characteristics of Latin American Spanish. Yet even they are not without exceptions.

Exercise—Pronounce:

leve light (weight)
nieve snow
tabaco tobacco
novela novel
nube cloud
oveja sheep
suben they go up
subimos we go up
lavan they wash
lavamos we wash
vaca cow
vaso glass
veinte twenty
vida life
habitan they live in
habitamos we live in
hermano brother
hablan they speak
hablamos we speak
hermana sister
hija daughter
pollo chicken
importante important
historia history; story
estrella star
servilleta napkin
entero whole, entire
entre between, among
esperan they hope *or* wait
esperamos we hope *or* wait
frase sentence
interesante interesting
madre mother
padre father
sombrero hat
terrible terrible
burro burro
arriba up; upstairs
arreglamos we arrange
arreglan they arrange
radio radio
rojo red
ropa clothes
risa laughter

rico rich; delicious
hijo son
enero January
silla (straight) chair
caballo horse
botella bottle
castillo castle
Castilla Castile
castellano Castilian; Spanish
(language)
ligero swift; light (weight)
grande big
inteligencia intelligence
pueblo town; people
revista magazine
ordinario ordinary
muerte death
necesario necessary
extraño strange
extranjero foreigner
siempre always
sierra saw; mountain range
universo universe
experiencia experience
ejercicio exercise
importancia importance
llueve it is raining
lleno full
llano level, plain
llevan they carry
llevamos we carry
España Spain
españoles Spaniards
mañana tomorrow
montaña mountain
niño (small) boy
niña girl
señora ma'am
señorita miss
enseñanza teaching
extraordinario extraordinary
hacienda ranch
horrible horrible

VARIATION OF SOUNDS

Do you pronounce *greasy* with an *s* or a *z*? Do you differentiate between *Mary*, *marry*, and *merry*? Do you say *bottle* or *bo'tle*? We all know that differences in pronunciation exist, some of which are confined to specific geographical areas. You have heard that experts can locate the place of origin of a speaker by noting the peculiarities of his pronunciation. We can all place some speakers within broad geographical limits by recognizing their Southern, New England, or Western accents.

Another set of differences in pronunciation occurs within any dialect area. These are social distinctions. In New York *toykey* for *turkey* and *erster* for *oyster* are considered low class, although well established and respectably old pronunciations. The Cockney speech of London is, linguistically, an interesting dialect deep-rooted in history; but socially it condemns its speaker to inferiority. At the other end of the social scale, it may be distinguished in your neighborhood to say *either* (*I-ther*) or *tomato* (*tomah-to*). In this case you will note with the subtlest of ears the 'affected' pronunciation of the social climber who has just changed his *tomaytoes* into *tomah-tos*.

What surprises most of us is to be shown that our pronunciation often does not correspond to the written form of our language. In innumerable cases we think we are producing a certain sound when in fact we pronounce a quite different one. Perhaps we are misled by the spelling. We think we add an *-s* for the plural, but after a voiced consonant what we actually say is a *z*: *dogs*, *rods*, *robes*. We think we pronounce *water* with a *t*, but what many Middle Westerners say is *wadr*.

These are differences which we can appreciate once they are pointed out. There are many other more subtle differences which we have great difficulty in hearing even when our attention is drawn to them. For example, if we say *tick* = *stick*, *top* = *stop*, can we distinguish two kinds of *t*, the first accompanied with a puff of air? Can we exchange the *t*'s and say *tick* without the aspiration? Very few of us can.

Our hearing organs are so trained and conditioned that they ignore much of total sound of speech and concentrate on the thread of meaningful signals which runs through it. Of course, speakers of other languages hear things which our training causes us to ignore. Some languages have two separate *t*'s—the *t* of *top* and the *t* of *stop*—which are not felt to be varieties of one sound but just as different as the English *t* and *d*. In other languages the length of time a sound lasts is an important signal: German *Kahn* boat and *kann* can, or Italian *fatto* done, *fato* fate. We English speakers have trouble hearing the difference between these pairs of words.

There is a kind of psychological prototype underlying the different varieties which a sound may assume in one language. Thus the sounds of *top*, *stop*, *water*, *bo'tle* are felt to be *t*'s. The mind has rejected the evidence of the senses which shows these sounds to be different and has concentrated on their similarities. If we see a herd of cows, we do not usually specify the breed, color, or other distinctive features of the various animals. They are different, but the mind groups them

according to their similarity and purpose. So the sounds are grouped on the basis of similarity—sometimes quite remote—and intention, as if we unconsciously said to ourselves: I hear a *d* in *water* but I know that it is intended as a *t*. Underlying the great variety of sounds which we actually produce is a much simpler psychological system. The sounds we actually hear are automatically classified and pigeon-holed by the mind according to this relatively simple scheme.

Thus as we listen to someone say a word, a vast amount of activity takes place in our minds. First a great deal of the sound is simply rejected. The significant sounds are permitted to pass into the consciousness, but here they go through the rapid shuttling into their proper classifications to which we have just referred. Then the group of classified sound symbols evokes an image or a concept, and we *understand* the word.



► PRONUNCIATION: Word Stress

One syllable of every Spanish word is pronounced more forcefully than the rest; it receives the *word stress*. With very few exceptions the Spanish words we have seen so far have been stressed on the next to the last syllable. It has been stated that the great majority of Spanish words have this accentuation.

If we examine all the words so stressed, we find that most of them end in a vowel sound (*casa, clase, lleno*, etc.). The rest end with either the letter *s* or *n* (*lunes, pagan*). It is a fact that most words ending in a vowel or *n* or *s* are stressed on the next to the last syllable. Most other words are stressed on the last syllable (*papel* paper, *hablar* to speak).

As long as the sound of the word conforms to one of these two statements, there is no necessity for indicating the point of stress. But if we hear a word which does not fall under the above descriptions, we must indicate the stress by a written accent.

► For example, I hear the word *éxito* (success) and I notice that the stress is on the first syllable. Since the word ends in a vowel, it would be pronounced, if written without an accent, with the stress on the *i*, that is, on the next to the last syllable. But since I have heard the stress on the first syllable, I write an accent there to show that this word does not conform to the usual pattern.

Again, I hear the word *acción* (action) and note the stress on the last syllable. But a word ending in *n* would normally be stressed on the next to the last syllable; in this case the *a*. Since the word does not conform to the pattern, I write an accent to show the position of the stress.

If I now hear the plural *acciones* (actions) and wish to write it down, I discover a new situation. The stress is still on the syllable *-ción*, but there is now the additional syllable *-es* to be considered. It ends in *-s*, hence, following the normal pattern, the written word indicates a stress on the next to the last syllable. Since that is where I heard the stress, there is no need to write an accent mark. ◀

The accent mark in Spanish indicates nothing but stress. It has nothing to do with the quality of the vowel sound, as in French. Once we understand the above statements, we know when to write an accent, or, if we see a written word, we know where to put the stress in pronouncing it.

► Exercise 1—Pronounce:

natural natural
animal animal
república republic
organización organization
papel paper

principal principal
príncipe prince
regular regular
avión airplane
árbol tree

artículo article
atención attention
situación situation
vacación vacation
nación nation

sociedad society
universidad university
película film
periódico newspaper
montón pile; lot
profesión profession
necesidad necessity
capital capital

capitán captain
ejército army
ánimo spirit, courage
animación animation
aquí here
allí there
hablar to speak

estudiar to study
contestar to answer
explicar to explain
ciudad city
pájaro bird
título title
número number

Adjacent Vowels Which Do Not Form Diphthongs

Diphthongs have about the same time expanse as single vowels and, like single vowels, form syllables with or without consonants. Syllables composed of diphthongs alone are found in *ai/re air*, *hoy today*; syllables showing diphthongs combined with consonants occur in *bue/no good*, *bien well*.

Every Spanish diphthong must have *i* or *u* as one of its components. What is the situation concerning other vowel combinations? The remaining vowels—*a*, *e*, and *o*—may stand next to one another but they cannot merge into a diphthong. The syllable division must come between them: *ma/es/tro master, teacher*; *fe/o ugly*, *co/rre/o mail*, *o/es/te west*, *ca/no/a canoe*, *ba/ca/la/o codfish*.

There are also words in which the syllable division comes between the two vowels which normally make a diphthong. If we wish to write the two syllables *ti-o*, we realize that there is a spelling problem involved. We do not want the two vowels to merge into a diphthong. The solution is to write an accent mark over the first vowel: *tío uncle*. The accent mark is a graphic indication that the vowels are to be pronounced in two separate syllables. Other examples: *frío cold*, *ha/cí/a he used to make* (but *ha/cia toward*), *con/ti/nú/o I continue* (but *con/ti/nuo continuous*).

Exercise II—Pronounce:

pronunciación pronunciation
alegría happiness
deseo desire, wish
baúl trunk (for clothes)
raíz root
río river
oído hearing; ear
poeta poet

confían they trust
confiamos we trust
emplean they use
frío cold
feo ugly
empleo work, job
real royal; real

línea line
toalla towel
país country
poema poem
desean they wish
deseamos we wish
empleamos we use

Dictation: The teacher will give orally words from this lesson and the preceding ones. The students should be able to write them accurately, not forgetting accents when needed.

LANGUAGE STUDY—Syllables and Word Patterns

A syllable is a sound, or combination of sounds, set off from the rest of an utterance by very brief pauses in slow speech. Since a vowel can be pronounced alone while most consonants must have an accompanying vowel,* it is possible to have a syllable composed of a single vowel (as the first syllable of *a/zú/car* or *a/ten/to*). The typical syllable in Spanish consists, however, of a consonant plus a vowel (*ca/sa, lu/na*). A group of two consonants, the second of which is either *l* or *r*, is easily pronounced and goes with the following vowel to form a syllable (*cla/se class bre/ve brief*). The group consonant-plus-liquid is the only group which can stand at the beginning of a Spanish word. English has initial groups like *Spain* and *school* which are not natural to Spanish speech habits. *Es/pa/ña* and *es/cue/la* avoid the initial group.

A consonant group in medial position goes with the following vowel only if it is a combination of consonant-plus-liquid (*si/glo, a/pren/den they learn*). Otherwise, the syllable division falls between the two consonants (*con/ser/van, cul/pa, nun/ca*). At the end of a Spanish word we never find more than one consonant; groups like our English *stand, first* are impossible. Even single consonants are rare in final position. Only a few may occupy this position: *s* (*seis*), *n* (*pagan*), *l* (*papel*), *r* (*hablar*), *d* (*ciudad*), and *z* (*vez*).

This little survey of Spanish syllable and word patterns brings out a strong contrast between Spanish and English. Spanish depends heavily on the vowel sounds as meaningful signals, English on consonants. Spanish vowels are clear and unslurred; English stressed vowels are slurred into diphthongs while unstressed vowels are often indistinct. Conversely, Spanish consonants are often weakly pronounced or even completely omitted (as the *d* in *estado* or *usted*, the *g* in *agua*). Spanish speakers cannot pronounce complicated groups of consonants while English speakers handle astounding groups with ease (*bursts, thirsted*, where the *r*'s serve as vowels and from a Spanish speaker's viewpoint there is no vowel in the pronunciation of either word).

* See definitions, p. 217.

PRONUNCIATION: Word Division

Up to the present time we have been talking about the pronunciation of single words. We have new problems when we run words together into phrases and sentences.

Spanish speakers do not make sharp pauses between words. A sound at the end of one word may be merged with the beginning of the following word. This may happen to the final consonant, as *lo/s hom/bres*, *Bue/no/s Ai/res*, *Lo/s Án/ge/les*, *ha/bla/n in/glés*, *so/n es/pa/ño/les*. Notice that the final consonant is carried over only when the next word begins with a vowel; thus the effect of the over-running is to make a typical Spanish syllable (beginning with a consonant) out of parts of two words. The division point between the two words is displaced, which will make our hearing these words difficult at first.

► Of course, English presents exactly the same phenomenon: *Did you* (pr. di jew), *studied it* (pr. study dit). Foreigners have far more trouble with displaced word division in English than we will have in Spanish. This is because so few consonants can stand in final position in a Spanish word, and even these consonants, except *s* and *n*, rarely appear at the end of the word. ◀

When a word ends in a vowel and the next word begins with a vowel, a different kind of merging takes place. The vowels run one into the other so that no pause between words can be detected: *¿No ha/bla/n in/glés? Don't they speak English?* *cla/se de es/pa/ñol Spanish class de eso* of that. The effect of this process is to shorten the time given each one of the vowels so that together they make but one syllable, although they do not make a diphthong (except in those rare cases where *i* or *u* is part of the combination). This merging of vowels is called *synalepha*, in Spanish *sinalefa* (from the Greek, melted together or blended).

PATTERNS TO BE MEMORIZED

We are studying Spanish.	1 Estudiamos español.
They are speaking English.	2 Hablan inglés.
We do not speak Spanish.	3 No hablamos español.
The Spaniards do not speak English.	4 Los españoles no hablan inglés.
Do they speak Spanish?	5 ¿Hablan español?

Are the Spaniards studying English?	6 ¿Estudian inglés los españoles?
We are students.	7 Somos estudiantes.
Are we Spaniards?	8 ¿Somos españoles?
Are the students Spaniards?	9 ¿Son españoles los estudiantes?
They are not Spaniards and they do not speak Spanish.	10 No son españoles y no hablan español.
We want to speak Spanish well.	11 Deseamos hablar español bien.
They want to study English.	12 Descan estudiar inglés.

► PATTERN MANIPULATION—Oral Practice

1 Substitute *italiano* *Italian* for *español* or *inglés* in Patterns 1 through 6 and 10 through 12. For example, *Estudiamos italiano*.

2 Make all positive sentences negative and all negative sentences positive – EXAMPLE: *No estudiamos español*.

3 Change *we* to *they* or *they* to *we* in Patterns 1 through 3, and in 5, 7, 8, and 10 through 12 – EXAMPLE: *Estudian español*.

4 Make all the sentences interrogative – EXAMPLE: *¿Estudiamos español?* (Hint: When you come to Pattern 4, take Pattern 6 as your model.)

5 Make all the sentences both interrogative and negative – EXAMPLE: *¿No estudiamos español?*

► READING AND VOCABULARY BUILDING

Somos estudiantes de la clase de español. ¿Qué estudiamos? Estudiamos español. Deseamos hablar español bien. Por eso, trabajamos mucho y contestamos las preguntas. Empleamos las palabras de la lección.

Hay dos españoles en la clase.

Los españoles son compañeros de clase. Explican las dificultades de la lección. Somos amigos.

Algunas veces preguntamos: ¿Pronunciamos bien las palabras? ¿Imitamos bien la pronunciación?

Los españoles siempre contestan: Claro. ¡Muy bien!

de of, from
la the
clase class
clase de español Spanish class
¿qué? what?
por for
eso that

por eso on that account, consequently
trabajar to work
mucho much, a lot
y and
contestar to answer
las the
preguntas questions

emplear to use, employ
palabras words
lección lesson
hay there are
dos two
en in; on
compañeros companions
compañeros de clase classmates
explicar to explain
dificultades difficulties

amigos friends
algunas some
veces times (occasions)
preguntar to ask
pronunciar to pronounce
bien well
imitar to imitate
pronunciación pronunciation
muy very
claro clear; of course

Preguntas

- (1) ¿Somos españoles?
- (2) ¿Deseamos hablar italiano?
- (3) ¿En qué clase estudiamos español?
- (4) ¿En qué clase estudian inglés los españoles?
- (5) ¿Qué empleamos?
- (6) ¿Qué son los españoles?
- (7) ¿Qué explican los españoles?
- (8) ¿Son amigos los compañeros de clase?
- (9) ¿Qué preguntamos algunas veces?
- (10) ¿Qué contestan los españoles?

INDUCTIVE GRAMMAR

- 1 What differences in meaning do you find within the following groups:
estudiar, estudiamos, estudian
hablar, hablamos, hablan
imitar, imitamos, imitan
- 2 From your observations in paragraph 1, how does Spanish express the idea of English *we* and *they*?
- 3 Put the following three sentences into Spanish:
We are studying Spanish.
We study a lot.
Do we study English?

What do you conclude concerning the English auxiliary verbs (*are* and *do*) and their expression in Spanish?

- 4 How do we make a sentence negative in Spanish? Where does the sign of negation stand?
- 5 Look at Patterns 5 and 8. How do we show, in speaking, that these Spanish sentences are questions? Now examine Patterns 6 and 9. Is there any other device to indicate that these sentences are questions?
- 6 How many Spanish words do you find for *the* in this lesson? These words are used in certain places and are not interchangeable. We shall study this matter soon.

► Exercise

Using *only the words and verb forms of this lesson*, write a short theme on **La clase de español**. Be ready to give a short talk to your class on this subject and to answer questions from your classmates.

LANGUAGE STUDY

Imagine we have come to the United States from Spain not knowing English. We find an interpreter who knows both English and Spanish and start to study the language of the natives of the U.S.A.

We ask our interpreter: How do you say **estudiamos** and **estudian**? We get the answers: *we're studying* and *they're studying*. We continue to ask questions and draw up a little table of corresponding forms.

estudiamos	we're studying	estudian	they're studying
estudiábamos	we were studying	estudiaban	they were studying
estudiaremos	we'll study	estudiarán	they'll study

Being of analytical mind we examine these answers closely. Soon we notice that every time the Spanish verb ends with the syllable *-mos* the English begins with the syllable *we*. Whenever the Spanish verb ends with *-n* the English begins with *they*. If we examined hundreds of verbs we would find this rule always true. It has in fact no exceptions. We can put these facts into two equations:

$$\begin{array}{lcl} \text{we} \dots & = & \text{-mos} \\ \text{they} \dots & = & \text{-n} \end{array}$$

These statements are true for all verbs in all tenses (past, present, future, etc.).

But if we look again at our Spanish verb forms we notice right away that *-mos* and *-n* have no independent existence. They are meaningful forms bound to the end of a certain class of words (verbs). They can be compared to English *-ed* in *loaded*, *studied*, *married* or *-s* in *loads*, *studies*, *marries*.

Looking now at the English words *we* . . . and *they* . . . we realize that they too are almost bound forms. We almost never say *we* (or *they*) all by itself. The mere fact that they are written as separate words means very little, for we could just as well write *we're studying* which is in fact the way we say it. But I have just written 'they too are almost bound forms' where *they* is separated from the verb by the word *too*. I can also say *They never will learn* or *They and their parents are studying* where the word *they* is again separated from the verb in a way which gives it a kind of individuality, even though the thought is not complete until we round out *they* with *will learn* or *are studying*. The Spanish bound forms never admit another word between them and their verb.

Yet if we look again at our original examples we see that there is something between the *-mos* or the *-n* and the root of the verb. For example, in the series **estudian**, **estudiaban**, **estudiarán**, **estudiarían** every word begins with *estudi-* and ends with *-n*. In the series **estudiamos**, **estudiábamos**, **estudiaremos**, **estu-**

diaríamos all begin with *estudi-* and end with *-mos*. We conclude quite correctly that the idea *study* is carried in the root *estudi-*.

But what about the intervening sounds? Is any meaning carried by them? Let's compare *estudiamos* *we're studying* with *estudiábamos* *we were studying* and *estudiaremos* *we'll study*. The English translation shows us that besides the two concepts *we* and *study* there is a third element in each word. It is different in each of the three cases, just as the English words of the translations (*are*, *were*, and *will*) are different. The difference is one of time: *We're studying now* (present time), *We were studying yesterday* (past time), *We'll study tomorrow* (future time). Another way of saying *time of a verb* is *tense* (in Spanish *tiempo* means either *time* or *tense*). We can say then that the middle element of the Spanish verb indicates the time or tense of the verb.

By now we realize that a Spanish verb form includes in one word three elements which English frequently expresses by three separate words:

estudi + a + mos
study(ing) + are + we

estudi + aba + n
study(ing) + were + they

Of course, the natives of the United States insist on turning the three elements around: *we are studying*. Strangely enough they think that their order is logical. We speakers of Spanish smile indulgently at their whim. We *know* that our concept order is the only logical one.

► PRONUNCIATION: Consonant Changes at Word Junctures

Besides the changes in word division and synalepha which we saw in Lesson VI, another curious change takes place when words are put together in sentences. Sometimes two consonants are brought together in a combination which does not exist in the middle of a word and which is contrary to Spanish speech habits. In these cases the consonant group is modified to conform with the usual patterns. Since the number of consonants which appear in final position is small, the number of these special changes is also very limited. You will find that the combination *sr* never occurs within a native Spanish word. When two words bring these letters together, the *s* becomes silent: **los reyes** *the kings*, **las rosas** *the roses*. An *s* before a voiced consonant (that is, *b, d, g, l, m, n*, or *v*) takes on the sound of a soft *z*, as we say in the words **mismo** and **desde** (p. 12): ¡**Buenos días!** *Hello*, **los gatos** *the cats*, **las madres** *the mothers*. When *n* comes before a labial consonant (that is, *b, v, p*, or *m*), it becomes an *m*, although still written as *n*: **tan bueno** *so good*, **con poco éxito** *with little success*, **en muchos casos** *in many cases*.

The initial *d* or *b* (*v*) of a word may become intervocalic in a word group: **una dama** *a lady*, **la buena vista** *good eyesight*. In normal pronunciation *d* takes on the sound of *those* and *b* and *v* the fricative pronunciation as in **cabo**, just as if there were no word division before them. Finally, an initial *g* (like English goat) becomes fricative when preceded by a vowel sound: **la gota**.

► Pronunciation Practice

Hablan español tan bien como los mejicanos.

They speak Spanish as well as the Mexicans.

¡Buenos días! ¿Cómo están ustedes?

Hello. How are you (all)?

Los Ángeles es muy grande. ¿Es más grande que Buenos Aires?

Los Angeles is very large. Is it larger than Buenos Aires?

Los reyes católicos eran muy importantes.

The 'Catholic Monarchs' were very important.

Isabel era una dama de mucha importancia.

Isabella was a very important lady.

► PATTERNS TO BE MEMORIZED

Hello! (Good morning!)

1 ¡Buenos días!

Hello! (Good afternoon!)	2 ¡Buenas tardes!
Hello! (Good night!)	3 ¡Buenas noches!
How are you (all)? Very well, thanks.	4 ¿Cómo están ustedes? Muy bien, gracias.
We are very well (in health).	5 Estamos muy bien (de salud).
We are very comfortable here.	6 Estamos muy bien aquí.
We want to learn and to write the new words.	7 Deseamos aprender y escribir las palabras nuevas.
They explain the new forms and we learn them.	8 Explican las formas nuevas y las aprendemos.
They also teach the new verbs to us and we learn them.	9 También nos enseñan los verbos nuevos y los aprendemos.
We teach the lesson to them; they don't understand it.	10 Les enseñamos la lección; no la comprenden.
You (all) write the exercise and we read it.	11 Ustedes escriben el ejercicio y lo leemos.
We learn the verb and then we also write it.	12 Aprendemos el verbo y luego lo escribimos.

MANIPULATION

- 1** Substitute *los españoles* for *we* in Patterns 5 through 10.
- 2** Change *they* to *we* in Pattern 8 and *you* to *they* in Pattern 11.
- 3** Change *we* to *you (all)* in Patterns 5 through 10.
- 4** In Pattern 4, make *they* the subject. Now change the subject to *we*.
- 5** Translate into Spanish the sentence *We learn them*, making *them* refer to *las formas; los verbos; las lecciones; los ejercicios*.
- 6** Translate into Spanish *We write it*, making *it* refer to *la lección; la carta; el ejercicio; el libro*.
- 7** Translate: (a) They explain the lesson to us; (b) They write the letter to us; (c) They teach the pronunciation to us; (d) They explain the new forms to us.
- 8** Change the sentences in exercise 7 above, substituting *we* for *they* and *to them* for *to us*.
- 9** Make *you (all)* the subject of the verbs in exercise 7.
- 10** How do you say *the new verbs* and *the new forms*? Following your Patterns, say: (a) the new lessons, (b) the new exercises, (c) the new difficulties, (d) the

new words, (e) the new students. Substitute *old* (*viejos* or *viejas*) for *new* in these sentences.

11 Make Patterns 6 through 10 negative.

READING AND VOCABULARY BUILDING

Los dos españoles de la clase de español llegan temprano a la escuela. Nos saludan. Nos dicen: —¡Buenos días, amigos!— Les contestamos: —¡Buenos días, compañeros! ¿Cómo están ustedes?— —Estamos muy bien. Todos los días aprendemos un poco más de inglés, y es por eso que estamos tan contentos. Los estudiantes de español nos ayudan con el inglés y les ayudamos con el español. Así aprendemos todos.— —¿Dónde viven ustedes?— les preguntamos. —Vivimos en una pensión cerca de la universidad. Comemos allí también. ¿Desean ustedes comer allí alguna noche?— —Con mucho gusto —les contestamos. —Deseamos aprender más acerca de España.

llegar to arrive
temprano early
escuela school
saludar to greet
dicen (from the irregular verb decir)
they say
contestar to answer
todos all
los the
días days
todos los días every day
un a
poco little, bit
más more
tan so
contentos happy
ayudar to help
con with

el inglés English (language)
el español Spanish (language)
así thus
¿dónde? where
vivir to live
en in
una a
la pensión boarding house
cerca de near
la universidad university
allí there
comer to eat; to dine
alguna some
la noche night, evening
gusto pleasure
mucho much
acerca de about

Preguntas

- (1) ¿Nos saludan los dos españoles?
- (2) ¿Qué nos dicen?
- (3) ¿Qué les contestamos?
- (4) ¿Están contentos los españoles en la clase de español?
- (5) ¿Qué aprenden los españoles en la clase de español?
- (6) ¿Qué aprenden ustedes en la clase de español?
- (7) ¿Dónde viven los españoles?
- (8) ¿Viven ustedes en una pensión?
- (9) ¿Viven ustedes cerca de la escuela?
- (10) ¿Dónde comen los españoles?
- (11) ¿Desean ustedes comer en la pensión alguna noche?
- (12) ¿Desean ustedes hablar bien el español y aprender más acerca de España?

► INDUCTIVE GRAMMAR

1 How do we say in Spanish *they learn* and *they write*? (Notice that the endings of these two forms are the same.) Now how do we say *we learn* and *we write*? The endings are different. We have two different kinds of verbs, which in many forms, but not all, have the same endings. In Lesson VI we had verbs whose infinitives ended in *-ar* (like *estudiar* and *hablar*). Now we have verbs whose infinitives end in *-er* (like *aprender* and *comer*) and those whose infinitives end in *-ir* (like *escribir* and *vivir*). These are the three different but parallel classes, that is the three conjugations, in Spanish. For convenience sake, we use the infinitive to name the verb or to list it in a vocabulary. Thus we speak of the verb *escribir* or say that *aprendemos* is a form of the verb *aprender*.

2 What two Spanish words translate *them*? What two words are there for *it* (the object pronoun)? What *four* words have you found for *the*? How many of the words for *the* correspond to the words for *them* and *it*?

► Historically, *los*, *las*, *la*, *el*, and *lo* all have the same origin no matter how they are used in modern Spanish. They are all derived from forms of the same Latin word (*ille*) meaning *that (one)*. ◀

3 How do we know when to use *los* for *them* and when to use *las*? Look back to Manipulation, Ex. 5. You see that *los* or *las* meaning *them* must correspond to the *los* or *las* meaning *the* which precedes the noun to which *them* refers. Examples: *Aprendemos los verbos y los escribimos. Aprendemos las lecciones y las escribimos.*

In the same way *it* must correspond to *the* before a singular noun. *Aprendemos la lección y la escribimos. Aprendemos el verbo y lo escribimos.*

We choose the Spanish form for *them* or *it* according to the article which accompanies the noun antecedent.

4 But how do we know which one of the four words for *the* to use with the noun? By this time you have certainly observed that plural nouns take either *los* or *las* and that singular nouns take *el* or *la*.

In technical language we say that the article agrees with the noun in number.

Further observation will show you that there is a relationship between *las* and *la* and between *los* and *el*. If the plural form is preceded by *las*, the singular of the same noun will be preceded by *la*; nouns which take *los* in the plural take *el* in the singular. Examples:

las muchachas the girls
los muchachos the boys

la muchacha the girl
el muchacho the boy

las lecciones the lessons
los ejercicios the exercises

la lección the lesson
el ejercicio the exercise

We conclude that Spanish nouns fall into two different groups. We could, if we wished, speak of the *las*-group and the *los*-group. But since the words for *girls*, *women*, *mothers*, *aunts*, etc. all take *las*, we call the nouns which take *la* (or *las*) feminine, even though they are such un-feminine things as *la lección* or *la carta*.

Similarly the words for *boys, men, fathers, uncles*, and other male creatures take **los** (**el** in the singular), and we call all words which take the article **el** (or **los**) masculine.

The article must agree with its noun in number (singular or plural) and in gender (masculine or feminine).

5 The article is an adjective. Other adjectives also agree with their nouns in number and gender. So far, we have seen agreement only in the plural (Manipulation, Ex. 10.)

6 It is easy to tell if a noun is singular or plural. Much as in English the Spanish noun makes a plural by adding *-s* (or *-es* to words ending in a consonant).

► Spanish is almost completely regular in the formation of plurals while English retains leftovers of plurals which were widespread methods of pluralization in Old English: for example, *oxen, mice, geese, sheep, hooves*. ◀

7 It is not so easy to tell if a Spanish noun is masculine or feminine. Oftentimes we must simply memorize the gender of a given noun. The easiest and best way to remember the gender is to memorize the article along with the noun: **el tema** *the theme*.

In very many cases, however, we can tell if a noun is masculine or feminine by the ending of the word itself. The following gender-indicators are most helpful and should be memorized.

► **a** Almost without exception nouns ending in *-o* are masculine: **el muchacho** **el libro** **el verbo**. The only important exception is **la mano** *the hand*.

b The great majority of nouns ending in *-a* are feminine: **la muchacha**, **la señora**, **la carta**, **la forma**. The exceptions are fairly numerous, but they are mostly learned or literary words: **el poeta** *the poet* **el poema** *the poem* **el telegrama** *the telegram* **el tema** *the theme*. An important exception is **el día** *the day*. Notice that we say ¡Buenos días! with a masculine ending on the adjective.

c Among the nouns which end in neither *-o* nor *-a* there are some endings which always occur only on *feminine* nouns:

-ción **la lección**, **la nación**, **la acción**

-dad (or *-tad*) **la ciudad** *the city* **la dificultad** *the difficulty* **la verdad** *the truth*

d Nouns designating male human beings or animals are masculine, even though they do not end in *-o*: **el rey** *the king* **el padre** *the father* **el maquinista** *the engineer, machinist* **el actor** *the actor*.

Nouns designating female human beings or animals are feminine, even though they do not end in *-a*: **la actriz** *the actress* **la mujer** *the woman*. ◀

► TEMA

Write a short dialogue between classmates, *using only the words and patterns you have studied*. Be ready to act out this situation in the classroom.

NATURAL AND ARTIFICIAL LANGUAGES

Do you resent the fact that Spanish has four different ways to say *the*? Does it seem absurd to you that there should be three different conjugations of verbs, each one of which has fifty-three endings to indicate the actor, time of action, and the manner of action? Perhaps you would like to issue a decree to the effect that, henceforth, all Spanish verbs must belong to one and the same conjugation, that one of the forms for *the* must always be used to the exclusion of the others, and that all nouns shall be of just one gender.

There is no question that these changes would make the language easier for us to learn; however, it would no longer be Spanish but an artificial language. Artificial languages are constructed by adopting one simple signal for each relationship. Natural languages always have an impractical variety of grammatical signals, the result of historical growth.

» A familiar example: English pluralizes nouns (1) by adding the sound *s*—cats, (2) by adding the sound *z*—dogs, (3) by adding *es*—ashes, (4) by adding *en*—oxen, (5) by changing the vowel of the root—geese, mice, men; (6) by no change at all—fish, sheep, (7) by taking over the plural from another language—cherubim, alumnae, stigmata. ◀

Natural languages are much more interesting than artificial languages for the same reason that history (what living people really do) is much more interesting than ethics (what abstract people ought to do). The variety of reactions of living human beings to similar stimuli corresponds to the immense variety of linguistic solutions to the problem of self-expression. In other words, the approximately three thousand languages of the world have found surprisingly different ways to express the same thoughts. On the other hand, a perfect artificial language would find the one ideal fashion to express each thought. Obviously such a language will never exist.

Just as moralists observe the actions of real human beings in order to select the ideal behavior, so the creators of artificial languages look over the languages known to them in order to choose one, and only one, simple signal for each grammatical relationship. Suppose we start to construct a language and decide that all nouns will end in *-o* and that all plural nouns will end in *-w*. This would be more simple and practical than either English or Spanish, as it would eliminate gender and irregular plurals.

Even if the system we have begun to construct seems simple and practical to us, how will it seem to the several hundred million people who do not speak European languages? Some would find the sound *s* for the plural very different from their speech, and would wish to have some small word standing before each noun merely to signal the fact that the following noun is either singular or plural. Others would insist that there are two kinds of things in the real world—animate and inanimate—and that the artificial language must distinguish between them, just as their language does. Some others might maintain that a noun must have forms for the singular, the dual (two of the object), and the plural (three or more

of the object). Still others might deny the existence of the grammatical category we call *nouns* and show that for them *nouns* are merely special forms of verbs (as we get from *to bake* such nouns as *baker*, (*clam*) *bake*, and *the baking*). In short, an artificial language based on European speech habits would seem neither simple nor 'logical' to the majority of the inhabitants of the world.

If we were to attempt to make an artificial language based on some non-European speech, say Chinese, which with its four hundred million speakers is the largest language community in the world, the same objections would arise, not only from Europeans but from the inhabitants of almost every part of the globe. People would find it difficult to think in the new language, sometimes because it would make distinctions foreign to their natural language and sometimes because it would not make distinctions which they considered essential to thought. The languages of the world are too widely different to permit us to abstract some common essential features on which to base an artificial tongue. This does not mean that some kind of an auxiliary international language would not be useful. We shall reserve this topic for a later discussion.

► PRONUNCIATION: Sentence Stress

Before discussing sentence stress let's recall what we know about syllable and word stress in Spanish.

In learning to pronounce *enemigo* we saw that Spanish does not have very low-stressed syllables like the second syllable of the English *enemy*. In the English word, there is a secondary accent on the last syllable, which is relatively stressed as compared with the second (ÉN-e-my); in Spanish all syllables get an almost even stress (although only one gets the word stress). Long Spanish words are much more level in stress than the corresponding English words: *posibilidad*, *constitución*, *indudablemente*, *interesante*. Notice that the distinct pronunciation of every vowel goes with this even stress. If we pronounce *interesting* with clear vowel sounds, the stresses tend to become even. Also note that the Spanish word stress does not lengthen the time expanse of the stressed syllable as much as in English. This gives Spanish a crisp effect, as if the syllables were bitten off.

When words are combined into sentences there is of course a sentence stress, as in the English: *How ARE you?* compared to *How are YOU?* Change of sentence stress can obviously change the meaning of sentences. A little observation will convince us that sentence stress is an extremely important linguistic device in our language, and that it may be applied to almost any word of a sentence without changing the structure of the sentence.

► For example: the sentence *I don't like it* can have a sentence stress on any of its words with, of course, differences in meaning. We ordinarily do not change the word order or structure of the sentence when we shift the sentence stress. ◀

In Spanish, sentence stress regularly falls on the same syllable that has the last word stress: *Mis amigos son mejicAnos*. *My friends are Mexicans*. The sentence stress is in general light as compared with English. But the most remarkable trait of Spanish sentence stress is that one must ordinarily (1) add extra words (such as pronouns—*ELLOS son mejicanos, noSOtros no*. *They are Mexicans, we aren't.*) to carry unusual sentence stress; (2) use special emphatic forms of possessives (*Los amigos MÍos son mejicanos*. *My friends are Mexicans.*) or (3) rearrange the sentence to get the stressed word in an emphatic position in the sentence (*Son mejicAnos mis amigos*. *My friends are Mexicans.*). The most emphatic position is at the very beginning of the sentence or as near the beginning as possible. Don Quijote indignantly says to Sancho Panza: *YO ¿qué diablos sé?* What the dickens do I know (about it)?, more literally, *I, what the devil do I know?* Spanish speakers often say the most important thing first then add the rest of their statement; English speakers tend to keep the usual sentence pattern but give special meaning and emotion to the utterance by employing a strong sentence stress.

► Despite what has just been said, English speakers do sometimes change the word order of a sentence to give greater stress to the important word. We usually say, 'I saw *him*, not her', but we can express the same idea by saying '*He's* the one I saw, not her' or even '*Him* I saw but not her.' Nevertheless, alterations of word order for sentence stress are far less common in English than in Spanish. ◀

► PATTERNS

We consult our teachers; afterwards we look at our notebooks.	1 Consultamos a nuestros profesores; después consultamos nuestros cuadernos.
The Spaniards invite us to have dinner with them.	2 Los españoles nos invitan a comer con ellos.
They describe their country; we listen to their explanations.	3 Ellos describen su país; nosotros escuchamos sus explicaciones.
We don't smoke; you do.	4 Nosotros no fumamos; ustedes sí.
The meat is for us, the fish for you, and the eggs for them.	5 La carne es para nosotros, el pescado para ustedes y los huevos para ellos.
Do you have interesting, good teachers in your school?	6 ¿Tienen ustedes profesores interesantes y buenos en su escuela?
We have several Mexican (girl) friends.	7 Tenemos varias amigas mejicanas.
They (fem.) have to sell their house, and you ought to buy it.	8 Ellas tienen que vender su casa y ustedes deben comprarla.
It is a big, beautiful house.	9 Es una casa grande y hermosa.
Our windows are big and our door is high and wide.	10 Nuestras ventanas son grandes y nuestra puerta es alta y ancha.
Do you always pay your debts?	11 ¿Pagan ustedes siempre sus deudas?
Who (which ones) are bothering the teacher?	12 ¿Quiénes molestan al profesor?

► MANIPULATION

1 Substitute *you (all)* for *we* in Patterns 1, 3, and 7, making the necessary changes in other words.

2 Substitute *we* for *you (all)* in Patterns 6 and 11, making all necessary changes. (Hint: since *we* is not emphatic, how is it expressed in Spanish?)

- 3 Make Patterns 2, 7, and 10 interrogative.
- 4 Make Patterns 7, 9, 11 and 12 negative.
- 5 Replace **profesores** in Pattern 1 by (a) **amigas**, (b) **ejercicios**, (c) **compañeros de clase**, (d) **libros**. (Hint: Notice in Pattern 1 that there is a grammatical signal before the object of the verb when the object is a *person*, but not when it is a *thing*.)
- 6 Replace **profesor** in Pattern 12 by (a) **muchacho**, (b) **muchacha**, (c) **mujer**.
- 7 In Pattern 9 substitute the right forms of **alto y ancho** for **grande y hermosa**. In Pattern 10, substitute the right form of **pequeño** (small) for **grandes**, and the right forms of **grande y hermoso** for **alta y ancha**.
- 8 Make each of the following adjectives modify **una casa**: **mejicano**, **nuevo**, **alto**, **viejo**, **grande**, **bueno**, **interesante**. Now make them modify **casas**; then **un profesor**; finally, **los profesores**.
- 9 Change Pattern 2 to read: You invite us to eat with you.
- 10 In Pattern 8 change **casa** to (a) **libros**, (b) **carne**, (c) **huevos**, (d) **pesado**. Don't forget to make the proper changes in **su** and **comprarla**.
- 11 How do we say *their country*, *their house*, and *their explanations*? How do we say *your debts*, *your school*?
- 12 Replace the English words with the proper Spanish form:
 - (a) *Tenemos una lección* new *y debemos estudiar* it.
 - (b) Their *casa está cerca de* our *pensión*.
 - (c) *Ustedes* ought *comprar una casa* big.
 - (d) *Describimos* our *país a* our *amigas* Mexican.
 - (e) *Consultamos* the Spaniards; *us ayudan*.
 - (f) We have to *estudiar*; *debemos aprender las palabras* new.
 - (g) We *vendemos* our *libros*; they *los compran*.
 - (h) *Ustedes no* have to *trabajar*; *nosotros* do.
 - (i) Their *profesores son* Mexican.
 - (j) *Las cartas son para* us, *no para* them.

► READING AND VOCABULARY BUILDING

Llegamos a la pensión de nuestros amigos españoles. Nos saludan cortésmente y nos presentan a sus compañeros de pensión. Entre ellos, hay dos muchachos mejicanos. Poco después, entramos en el comedor. Nuestros amigos nos explican que no debemos confundir la cocina española con la (cocina) mejicana.

—En Méjico comen y beben cosas muy diferentes— dicen los españoles.

—Sí, pero son muy buenas— añaden los mejicanos. —Nosotros tomamos muchas cosas picantes; ellos no. Para nosotros, la cocina española es algo sosa. Pero su paella y aún su cocido son muy buenos.

—¿Cómo llaman ustedes las cosas que tenemos en la mesa?— preguntamos nosotros para evitar una disputa sobre los méritos de las dos cocinas.

—Pues, aquí tenemos cuchara, tenedor y cuchillo. Tenemos también platos y en ellos hay pan, mantequilla, carne y pescado, ensalada y postres. Ustedes no deben aprender más por ahora.

cortésmente courteously
 presentar to introduce
 entre among, between
 poco a little
 después afterwards
 entrar en to enter, go into
 el comedor the dining room
 confundir to confuse
 cocina cooking; kitchen
 beber to drink
 cosa thing
 diferente different
 pero but
 añadir to add
 tomar to take; to eat or drink
 picante spicy, hot
 para for; in order to
 algo somewhat; something
 soso flat, insipid
 paella rice with seafood
 aún even

cocido stew
 ¿cómo? how?; what?
 llamar to call
 mesa table
 evitar to avoid
 disputa argument, dispute
 sobre on, upon
 mérito merit
 pues well (then)
 aquí here
 cuchara spoon
 tenedor fork
 cuchillo knife
 plato plate
 hay there is, there are
 el pan bread
 mantequilla butter
 ensalada salad
 los postres dessert
 por for
 ahora now

► Preguntas

- (1) ¿Dónde llegamos?
- (2) ¿Quiénes son dos compañeros de pensión de los españoles?
- (3) ¿Es la cocina mejicana diferente de la (cocina) española?
- (4) ¿Cómo nos saludan nuestros amigos?
- (5) ¿Qué platos buenos tienen los españoles?
- (6) ¿Con qué comemos?
- (7) ¿Qué hay en los platos?
- (8) ¿Qué dicen los mejicanos de la cocina española?
- (9) ¿Qué dicen de la cocina mejicana?
- (10) ¿Qué evitamos con nuestra pregunta?
- (11) ¿Nos presentan los mejicanos a los españoles?
- (12) ¿Dónde comemos?
- (13) ¿Aprendemos algo acerca de España?
- (14) ¿Cómo llamamos a los otros estudiantes de nuestra clase?
- (15) ¿Confunden ustedes la cocina mejicana y la española?

► INDUCTIVE GRAMMAR

1 What is the grammatical function of *ellos*, *nosotros*, and *ustedes* in Patterns 3 and 4? What is the function of the same words in Pattern 5? Can *they*, *we*, and *you* be used in English in both these functions?

2 Complete the following table orally:

MASC. SING.	FEM. SING.	MASC. PLU.	FEM. PLU.
libro {	casa {	libros {	casas {
nuevo	nueva	nuevos	nuevas
bueno	_____	_____	_____
mejicano	_____	_____	_____
alto	_____	_____	_____
grande	_____	_____	_____
interesante	_____	_____	_____

What do you conclude about adjectives, like **grande**, which do not end in *-o* in the masculine singular? Now add **español** to your table. Adjectives of *nationality* (which do not end in *-o*) are exceptions. They show the same variety of forms as adjectives ending in *-o*, although the endings are not the same: **español, española, españoles, españolas**.

3 **Nuestro** and **su** are possessive adjectives. How do we say *their house, their houses, your house, your houses, our teacher, our teachers*? These adjectives agree with their nouns just like any other adjectives.

4 Can we distinguish between **su** *their* and **su** *your*? For now, we must accept this ambiguity just as we accept the ambiguity in English between *you* singular and *you* plural.

5 Look again at Pattern 1. Spanish has a way of indicating that a person is the object of the verb. The same device appears in Pattern 12. What is it? Do we use this device with **tener** (see Pattern 7)?

6 How do we say in Spanish *we have to work, they have to sell*? The use of the word **que** in these expressions is difficult to explain. It is not a widely distributed usage, but peculiar to this phrase. We call such apparently irregular constructions *idioms*.

7 Consider the Spanish for *we have* and *they have*. Is there any difference besides the ending? The change we notice here will be studied in a later lesson.

8 How do you say *you ought to buy it* (when *it* stands for *la casa*)? How do you say *we buy it*? Notice that the object pronoun is placed after the infinitive and written as if the infinitive and the object pronoun were just one word.

TEMA

Write a theme in the form of a three-way conversation between Spanish students, American friends, and Mexican companions. *Use only the words and constructions you have had in the preceding three lessons.* Be ready to act out this scene in class.

AUXILIARY INTERNATIONAL LANGUAGES

Even though it is impossible to create an artificial language partaking of the nature of all natural languages, we could still solve the problem of international communication practically, if not theoretically. In modern times the problem has very nearly been solved for us by the spread of English. The widespread British Commonwealth of Nations, the commercial penetration of the British and Amer-

icans into South America, China, the Malay States, and elsewhere, the flood of English-speaking tourists to Europe, Mexico, and more and more to Asia and Africa, the stationing of American armed forces over a large part of the globe—all these factors have made it advantageous for non-English speakers to learn our language. The incentive to learn English is a practical, often financial, one: hence, English could be replaced as an international means of communication by another language if the industrial and military prestige of the English-speaking peoples suffered a diminution.

About the time of Christ the Latin language spread around the Mediterranean basin following the conquests of the Romans. It became not an *auxiliary* language, but an *adopted* one over a large part of the area, for many conquered peoples forgot their native languages a few generations after the establishment of the Romans. Later on, in the Middle Ages, when Latin had developed into the Romance Languages and had disappeared as a natural spoken language, it was kept alive as the language of the Catholic Church, the universities, and of scientific writings. At this point it was truly an international auxiliary tongue. Every educated man, in addition to his native speech, spoke and wrote Latin. English students had no hesitation in enrolling in French universities: all the lectures were in Latin in both countries. A scientific work by a German or an Italian was accessible to all as it was sure to be written in Latin. In later centuries, as the consciousness of nationality developed and became increasingly stronger, the tendency to exalt national languages gradually undermined the cultural prestige of Latin.

History shows that natural languages (such as English or Latin) may become international auxiliary tongues. Numerous other cases could be cited. Chinese was long the prestige language of Eastern Asia and was studied by all educated Koreans, Japanese, and Indo-Chinese. Spanish is still the inter-tribal language of some of the *Pueblos* of our Southwest. These tribes speak different languages. Even before Spanish was introduced among them, they had solved the problem of inter-tribal communication by means of an artificial sign language.

Jargons, that is mixtures of two or more languages with greatly simplified grammatical structure, have developed at many times and in many places. They are unguided attempts to solve the problem of intercultural communication, usually for the purposes of trade. An outstanding example is the *lingua franca* developed for commerce between the Venetians, Arabs, Greeks, and Turks. This was a highly simplified Italian with vocabulary additions from Arabic, Turkish, and Greek. Pidgin English is English with Chinese syntax. Thus *one piece man* means *a man* because in Chinese the word which means *man* also means *men, manly, mankind*, etc. In Chinese it is often necessary to use two additional words to show that we are talking about a *single individual*, hence the rough translation of the two Chinese words by *one piece*. This jargon arose in Eastern Asia; in the United States we once had Negro jargons (English combined with African languages) and Indian trade jargons.

In all the examples mentioned above there has been no intelligent direction; no organization has decided that English should be the international second language or that such and such elements of certain languages should become a trade

jargon. The prestige of Latin was not originated by the medieval church and universities; they simply took advantage of an already existing situation.

There have, however, been numerous attempts to establish some natural or artificial language as the unique international auxiliary tongue. Every creator of an artificial language hopes it will be universally adopted. Those who advocate the use of a natural language usually make a compromise toward artificiality by simplification. Such a simplified natural language is Basic English.

Basic English is English with a very much reduced vocabulary. Most notably, there are only fourteen verbs (*go, give, put, etc.*) which in combination with adverbs (*up, over, on, etc.*) allow us to express almost any idea (*go up, go over, go on; give up; put up, put on, etc.*). Unfortunately, these combinations are most difficult for non-English speakers, whose languages usually have separate words for such ideas as *go up, go down, go in, go out, etc.* Furthermore, English uses most of these combinations in several senses. Compare *Go on stage!*, *Go on reading!*, and *Go on! That's impossible!*; or *He goes over the bridge*, *He goes over the accounts*, and *He goes over to the enemy*. The simplicity of the Basic English verbs is apparent only to native speakers of English.

An international auxiliary language is a desideratum. It would be of great practical value. All conscious efforts to establish such a language have failed, but the need has been partially met, sometimes by jargons and sometimes by the rise of some national language to a place of international prestige.

► PRONUNCIATION: Intonation

Intonation refers to the rise and fall of the musical pitch of the speaker's voice. We all realize that when we are surprised or angry our voices hit higher notes and that they remain up in the air at the end of some questions. The fact that intonation can change a sentence from a statement to a question shows that it is a meaningful linguistic signal worthy of our attention; yet most of us recognize changes of intonation only with difficulty. A little observation of English intonation will help us recognize this important and relatively unstudied phenomenon.

A matter-of-fact statement in English will be made in middle pitch until the last low, falling syllable tone: *I think he went home.* If we show more interest, the intonation pattern goes from mid to high to low pitch: *They want some more candy.* For emphasis or contrast we use a mid-extra high-low pattern: *You have some more!* In these last two examples pitch and sentence stress fall together on the same syllables and work together to show increased interest and emotion. But high pitch can be carried by unstressed words: *You saw him!* (mid-extra high-extra high).

We have two intonation patterns in questions: *Who did it?* and *Was it you?* The second ends on an extra high tone and signals that a yes or no answer is requested; the first ends on a lower tone and signals a request for more detailed information, not just yes or no. If we say *Who did it?* with pattern mid-extra high-extra high, we change the meaning of the question to *You ask me who did it. Is that what you want to know?*

These intonation patterns by no means exhaust the possibilities of English, but they will serve as a basis of comparison with Spanish. An unemphatic statement in Spanish goes along at a low pitch, rising to mid pitch at the sentence stress, and with a falling low tone at the end: *Contestan todas las preguntas* *They answer all the questions.* In more emphatic and emotional statements the voice rises to a high pitch but not, as in English, to the extra high level: *Quieren más dulces* *They want more candy.* An ordinary yes-no question in Spanish ends on mid pitch: *¿No quieren ustedes más?* *Don't you want more?*

In all these examples Spanish intonation patterns are lower pitched than in the corresponding English sentences. If we transfer our English intonation patterns to Spanish, we give the impression of being excited or of making emphatic statements. We may even change a simple statement *Sus amigos son mejicanos* (low-mid-low) into a question *¿Sus amigos son mejicanos?* (low-high-low).

When speaking Spanish, pitch your voice low, within your own register. (Don't try to be a baritone if you are a soprano.) Keep an even pitch level and don't exaggerate the emphatic syllables. Spanish has often been called a grave language, and it is the lack of extreme intonation contrasts which makes it seem so. Especially observe and imitate the speech of native Spanish speakers, either living persons or recorded voices.

Ejercicio De Pronunciación

Read out loud the Reading and Vocabulary Building Exercise of Lesson VIII three times, being careful to follow the advice on intonation given above.

PATTERNS

Let's speak Spanish.	1 Hablemos español.
They want us to speak Spanish.	2 Quieren que hablemos español.
Speak Spanish, please.	3 Hablen (ustedes) español, por favor.
We want you to speak to us in Spanish.	4 Queremos que (ustedes) nos hablen en español.
Let's write the new exercises and learn all the words.	5 Escribamos los ejercicios nuevos y aprendamos todas las palabras.
They tell us to write a letter to them.	6 Nos dicen que les escribamos una carta.
Write a postcard.	7 Escriban ustedes una tarjeta postal.
Do you want them to write you a postcard?	8 ¿Quieren ustedes que les escriban una tarjeta postal?
Learn the new forms!	9 ¡Aprendan ustedes las formas nuevas!
They want you to eat with them.	10 Quieren que ustedes coman con ellos.
They want to buy a car.	11 Quieren comprar un coche.
They want us to buy their car.	12 Quieren que compremos su coche.

MANIPULATION

1 Using Patterns 1 and 5 as models, say

- Let's compare the forms.
- Let's study the lesson.
- Let's eat with them.
- Let's describe the class.
- Let's buy a car.
- Let's write a postcard.
- Let's learn the new words.
- Let's imitate their pronunciation.

- (i) Let's not confuse the forms.
- (j) Let's not enter the dining room.

2 Following Patterns 3, 7, and 9, make **ustedes**, either expressed or understood, the subject of the commands in Ex. 1 – EXAMPLE: *Compare the forms!* ¡**Comparen (ustedes) las formas!**

3 Following Pattern 11, substitute *They want to* for *Let's* in Ex. 1 – EXAMPLE: *They want to compare the forms.* **Quieren comparar las formas.**

4 Now substitute *We want to* – EXAMPLE: *We want to compare the forms.* **Queremos comparar las formas.**

5 Now substitute *They want us to* – EXAMPLE: *They want us to compare the forms.* **Quieren que comparemos las formas.**

6 Now substitute *We want them to* – EXAMPLE: *We want them to compare the forms.* **Queremos que comparen las formas.**

7 Now substitute *You tell them to* – EXAMPLE: *You tell them to compare the forms.* **Ustedes les dicen que comparen las formas.**

► READING AND VOCABULARY BUILDING

En la clase de español nuestros dos amigos españoles ayudan al profesor. Nos dicen que pronunciemos cuidadosamente las palabras nuevas y que imitemos su pronunciación en lugar de la pronunciación de los mejicanos.

—Pronuncien ustedes como nosotros, no como ellos— nos dicen. —Nosotros pronunciamos bien, ellos no.

Pero, a pesar de eso, decidimos hablar como los mejicanos cuando estamos en México y como los españoles cuando estamos en España.

—Queremos que nos enseñen ustedes algo más acerca de las formas nuevas del verbo que tenemos para hoy— les decimos.

—Son formas del subjuntivo—nos contestan. —Indican un estado mental de parte de las personas que las emplean. En general, cuando no queremos afirmar una cosa como un hecho sino como una posibilidad, usamos el subjuntivo. Ustedes tienen esta distinción en inglés también. *It is raining* es una afirmación; *it may rain* es una posibilidad, y *may* es un verbo auxiliar, signo del subjuntivo.

—Pero ¿por qué usamos el subjuntivo en las frases de hoy?— preguntamos.

—En los ejemplos que tenemos hoy, ustedes notan que tenemos siempre un mandato directo, como 'Trabajen ustedes', o un mandato indirecto, como 'Queremos que ustedes trabajen'. En estos casos empleamos el subjuntivo como forma más suave y respetuosa.

—Es otro ejemplo de la cortesía española— añadimos nosotros. —Ustedes los españoles son mucho más corteses que nosotros los americanos.

nuestros our
cuidadosamente carefully
el lugar place
en lugar de instead of
el pesar sorrow
a pesar de in spite of

decidir to decide
como like, as
cuando when
estar to be (located)
enseñar to teach, show
algo something

acerca de	about	también	also
para	for	la afirmación	statement
hoy	today	auxiliar	auxiliary
decimos	(from irregular verb decir)	signo	sign
	we say	del	(combination of de and el) of the
subjuntivo	subjunctive	¿por qué?	why?
indicar	to indicate, show	la frase	sentence
estado	state	ejemplo	example
mental	mental	notar	to notice
la parte	part	siempre	always
de parte de	on the part of	mandato	command
persona	person	directo	direct
general	(adj. and noun) general	o	or
afirmar	to state	indirecto	indirect
hecho	fact	estos, estas	these
sino	but, but rather (after a negative statement which is offset by an affirmative positive statement)	caso	case
la posibilidad	possibility	suave	soft, gentle
este, esta	this	respetuoso	polite
la distinción	distinction	cortesía	courtesy
		cortés	courteous
		que	than

Preguntas

- (1) ¿Dónde estamos ahora?
- (2) ¿Estamos en la pensión de nuestros amigos?
- (3) ¿Quiénes ayudan al profesor?
- (4) ¿Cómo quieren que pronunciemos?
- (5) ¿Qué decidimos nosotros?
- (6) ¿Cómo pronuncian los mejicanos la palabra 'caballo'?
- (7) ¿La palabra 'pronunciación'?
- (8) ¿Qué formas nuevas del verbo tenemos hoy?
- (9) En general ¿cómo empleamos el subjuntivo?
- (10) ¿Tenemos el subjuntivo en inglés? Un ejemplo, por favor.
- (11) ¿Por qué empleamos el subjuntivo en las frases de hoy?
- (12) ¿Son corteses los españoles?
- (12) Comparen ustedes la cortesía española con la (cortesía) americana.

INDUCTIVE GRAMMAR

1 What is the difference in Spanish between *We are speaking* and *Let's speak*? Between *We are learning* and *Let's learn*? Between *We are writing* and *Let's write*?

2 Now compare the statements *They are speaking*, *They are learning*, and *They are writing* with the commands *Speak*, *Learn*, and *Write*. What generalization can you make about the forms of the subjunctive?

3 Compare Patterns 11 and 12; now compare Manipulation Ex. 3 with Ex. 5; Ex. 4 with Ex. 6. Under what circumstances do we complete the statement with the infinitive of the second verb? When do we use the subjunctive?

Escriban ustedes una composición sobre *Una lección de español*.

WHAT IS GRAMMAR?

If we examine the words *boyish*, *watery*, *watched* and *lighthouse*, we see that they are all complex forms: *boy* + *ish*, *water* + *y*, *watch* + *ed*, and *light* + *house*. On the other hand, *boy*, *water*, *watch*, *light*, and *house* cannot be analyzed into simpler units. These basic words we shall call radical concepts. To express our thought we need radical concepts, but we also have to know how these basic ideas are related to one another. Their relationships and the devices for showing how they are related is the province of grammar.

If we take a group of words like the following,

dog him give boy uncle

it is quite evident that something must be done to them if they are to make sense. First we instinctively try to rearrange them. **Word order** is one of the chief devices for showing grammatical relationships. But if we start out *boy uncle give him*, we find ourselves saying *The boy and the uncle give to him*, that is, we have added little **functional words** (*the*, *and*, *to*). Functional words are not used alone; they have meaning only as they show relationships between radical concepts. Now if we started with the same words (*boy uncle give him*) in the same order, we could give sense to the words by saying *The boy's uncle gives him a dog*. This time we have used an **inflection** on the words *boy* (*boy's*) and *give* (*gives*). *Him* is of course an inflectional form of *he*.

Let's examine the mechanics of English grammar more closely. The most obvious grammatical device is, of course, word order. In a statement we expect the order subject-verb-object, so that *Peter hits Paul* and *Paul hits Peter* are clearly two different statements. We also take for granted that the modifying word precedes the word modified: *white house*, *good boy*. Hence we may make any word (no matter what 'part of speech' it may be) a modifier simply by putting it before a noun: *stone house*, *watch dog*, *down draft*. We see this pattern clearly by comparing *house boat* with *boat house*, *snow white* with *white snow*; the modifying element comes first.

We usually signal a question by putting the subject after the verb: *Are you . . . ?*, *Have you . . . ?* (although in all cases except the ones just cited we must use an auxiliary verb such as *do*, *can*, or *have*): *Do you study . . . ?*, *Have you written . . . ?*).

Word order is the most important but by no means the only grammatical signal in English. Another is inflection, that is, adding a sound or sounds to the simple word to show that it is used in some particular way. English used to possess a vast number of inflections or endings. In those days word order was of less importance, as the subject had an ending which said clearly *this word is the subject*, and the function of every other word was marked by its ending. The order in which they were uttered did not matter.

► We have a leftover of the inflectional system in the forms of the personal pronoun

he, *his* (= he's), *him* (= he + m). The form, determined by the ending, is linked to the function of the word (subject, possessive, or object). ◀

Today the most common inflection is the -s of *boy's*, *dogs*, and *gives*. While it is the same inflection from the point of view of form, its use is very different in the three instances just given.

A device which resembles the inflection is the suffix. The difference between *boy's* and *boyish* is that *boy's* is felt to be merely a variant form of the word *boy* while *boyish* is felt to be a different word. Suffixes are grammatical signals to the extent that they tell us in what way the new word is likely to be used in the sentence. *Boyish* could hardly be a subject or an object in ordinary discourse; the chances are all in favor of its being a modifier, as in *boyish smile*. Words ending in -hood, *boyhood* and -ship, *lordship* will be nouns; those ending in -ly are most commonly adverbs—*frequently*, *steadily*—but there are a few adjectives among them—*manly*, *homely*. The suffix -er in *baker*, *farmer* indicates *the man who bakes or farms*, and we expect to find these words used as nouns.

As another grammatical device, English makes wide use of changes within the word. Thus *sing*, *sang*, and *sung* are clearly different forms of the same verb. The same kind of vowel change makes a few nouns plural: *mouse*, *mice*; *goose*, *geese*; *tooth*, *teeth*. In some cases it is important for us to know which word in the sentence is the verb and which the noun, especially since English has very many nouns and verbs identical in form: *ride* (*to ride* or *a ride*), *talk*, *jump*. Some verbs differ—often only slightly—from their related nouns: *to house*, *a house*; *to use*, *the use*; *to clothe*, *the cloth*; *to live*, *the life*; *to speak*, *the speech*; *to bake*, *the batch*; *to breed*, *the brood*. This variation in sound pattern serves the same purpose as change of stress in other words: *a convict*, *to convict*; *a record*, *to record*; *a rebel*, *to rebel*.

Finally, English makes wide use of functional words like *to*, *on*, *from*, *the*, *a* to mark the relationship between the radical concepts of a sentence: *I give to the man*, *I get from a man*.

All languages have words (or word roots like *estudi-* in Spanish) which express fundamental concepts, and, in addition, a stock of devices to show the relationships between these basic concepts. Grammar is the study of the relational devices, and it is here that the various languages show an amazing variety both in the means of expressing relationships and in the importance given to them. Concepts we deem unimportant—gender, for instance—seem absolutely necessary in certain languages, whereas concepts we cannot do without, such as number, are expressed in some languages only when clarity demands it.

Even the 'parts of speech', as we know them, do not exist in all languages. Most languages, however, distinguish at least three fundamental parts of speech: *substantives*, including nouns, pronouns, and sometimes adjectives; *verbs*; and *particles*, that is, the little functional words (prepositions, conjunctions, articles, etc.). The names of the parts of speech are, however, convenient terms for talking about such familiar languages as English and Spanish. Let us not forget that in English few words belong absolutely to one classification; its use in a specific sentence determines whether a word is noun or verb, adjective or adverb, preposition, conjunction, or interjection.



► PATTERNS

The teacher wants Mary to speak clearly.	1	El profesor quiere que María hable claramente.
He wants her to write on the blackboard.	2	Quiere que escriba en la pizarra.
Robert works hard and he earns a lot of money.	3	Roberto trabaja mucho y gana mucho dinero.
He earns money but <i>she</i> spends it.	4	Él gana dinero pero ella lo gasta.
Pronounce the word clearly!	5	¡Pronuncie usted claramente la palabra!
Are you imitating his pronunciation?	6	¿Imita usted su pronunciación?
His friend divides the fruit with him.	7	Su amigo divide las frutas con él.
<i>Her</i> work is better than <i>his</i> work.	8	El trabajo de ella es mejor que el trabajo de él.
<i>Our</i> uncle is richer than <i>your</i> father.	9	El tío nuestro es más rico que el padre de usted.
He is going to the movies with her.	10	Va al cine con ella.
This letter is not for you but for him.	11	Esta carta no es para usted sino para él.
We are going to see her tomorrow.	12	Vamos a verla mañana.

► MANIPULATION

- 1 In Pattern 1, substitute the following words for *Mary*: *Robert, him, her, us, the boys, them*. Make whatever changes are necessary.
- 2 Substitute *him, us, them, the boys* for *her* in Pattern 2.
- 3 In Pattern 3, substitute the following for *Robert*: *Julio, María, we, they, he, you (all), she*.
- 4 Substitute the same words for *you* in Pattern 6.
- 5 In Pattern 7, replace *His* and *him* by the following pairs: *our-us, her-her, your-you*.

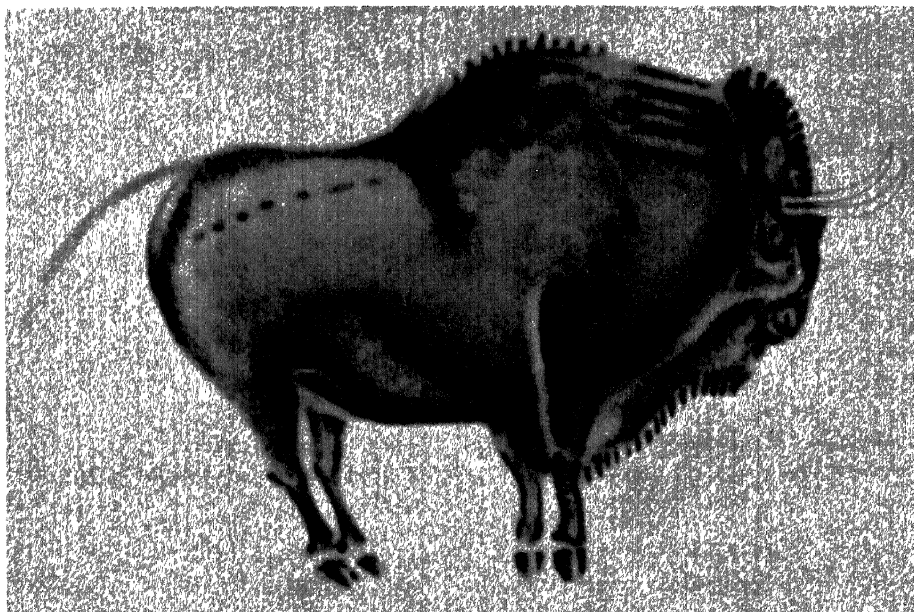
- 6 In Pattern 8, substitute for *Her* and *his*: *his-her*, *your-his*, *your-her*, *her-your*, *his-your*, *their-your*, *his-their*.
- 7 Use the same series of words as substitutes for *Our* and *your* in Pattern 9.
- 8 Replace *her* in Pattern 10 by the following: *them*, *you (all)*, *you*, *him*, *us*.
- 9 In Pattern 10, substitute the following for *He*: *they*, *we*, *she*, *the boys*, *the girls*, *Robert*.
- 10 In Pattern 11, replace *you* and *him* by the following combinations: *him-you*, *us-them*, *her-you (all)*, *you (all)-her*.
- 11 In Pattern 12, replace *We* by *he*, *she*, *you*, *they*. Now substitute the following for *her*: *them* (= *amigos*), *them* (= *muchachas*).

READING AND VOCABULARY BUILDING

Roberto Morales es uno de nuestros amigos mejicanos. Sabe bien la historia de su país y también la historia de España. Su pasión es la arqueología.

Un día nos enseña una tarjeta postal. Es una fotografía de las pinturas de las cuevas de Altamira. Vemos bisontes pintados con una arte admirable.

—Imagine usted que vive en la época de estos artistas, unos veinte mil años antes de Jesucristo. Usted está delante de la cueva de Altamira. ¿Qué ve usted? Hombres armados de hachas de piedra, vestidos de pieles de animales, que no cultivan la tierra sino que viven de frutas silvestres y sobre todo de la caza. Aquí tiene usted un hombre que va a cazar. Primero entra en la cueva y pinta este hermoso bisonte en la pared. Al mismo tiempo suplica al espíritu guardián de los bisontes que le permita matar uno de ellos. Baila y canta delante de la imagen. Sacude su



Vemos bisontes pintados con una arte admirable

lanza. Y cuando sale de la cueva — que es para él una especie de templo — cree que ya tiene poderes sobrenaturales.

—¿Y si no tiene éxito en la caza?— preguntamos.

—Entonces cree que un enemigo le encanta y trabaja contra él.

—¿Cómo sabe usted todo eso?

—Pues, a decir la verdad, no lo sabemos, lo imaginamos. Estudiamos a los hombres primitivos de hoy y vemos que tienen estas creencias. Creemos que los antiguos habitantes de España están al mismo nivel de cultura. Pero eso no quiere decir que son brutos. ¡Mire usted otra vez esta pintura! ¡Es la obra de un artista primitivo, pero no obstante es un gran artista!

uno one
saber (*irreg. in subjunctive: sepa, sepa-*
mos, sepan) to know
historia history
el país country (nation)
también also
la pasión consuming interest, passion
arqueología archaeology
el día day
enseñar to show, teach
fotografía photograph
pintura painting
cueva cave
ver (*irreg. in subjunctive: vea, veamos,*
vean) to see
el bisonte bison
pintado painted
arte *f.* art, artistry
admirable admirable
imaginar to imagine
época epoch
el artista artist
unos some
veinte twenty
mil thousand
año year
antes de before (*in time*)
Jesucristo Jesus Christ
estar to be (*located*)
delante de in front of
hombre man
armado (de) armed (with)
hacha ax
piedra stone
vestido (de) dressed (in)
la piel skin
el animal animal

cultivar to cultivate
tierra earth
sino que (*conjunction*) but (*after a*
negative statement and introducing a
contrasting positive statement)
silvestre wild
sobre above, on
sobre todo above all, especially
caza hunting
aquí tiene usted here is
cazar to hunt
primero first
pintar to paint
este, esta this
hermoso beautiful, fine
la pared wall
al (*combination of a and el*) at the
mismo same
tiempo time
suplicar to supplicate, beg
el espíritu spirit
guardián guardian
le (to) him
permitir to permit
matar to kill
bailar to dance
cantar to sing
la imagen image
sacudir to brandish, shake
lanza spear, lance
salir (*irreg. in subjunctive: salga, sal-*
gamos, salgan) to come out, go out
la especie sort, species
templo temple
creer to believe
ya now
el poder power

sobrenatural supernatural
 si if; what if
 éxito success
 entonces then, at that time
 encantar to cast a spell on, enchant
 contra against
 eso that
 pues well, now then
 a decir la verdad (*phrase*) to tell the truth
 lo it
 primitivo primitive
 estos, estas these
 creencia belief

antiguo former, ancient
 el habitante inhabitant
 el nivel level
 cultura culture, civilization
 eso quiere decir (*idiom*) that means
 bruto brute; stupid
 mirar to look at
 la vez time (occasion)
 otra vez (*idiom*) again
 obra work
 no obstante (*idiom*) nevertheless
 gran (*a form of grande used before a singular noun*) great

Preguntas

- (1) ¿Quién es Roberto Morales?
- (2) ¿Qué sabe bien?
- (3) ¿Qué nos enseña un día?
- (4) ¿Hay bisontes ahora en España?
- (5) ¿Cuántos años antes de Jesucristo viven los artistas de la cueva de Altamira?
- (6) ¿De qué viven los hombres primitivos?
- (7) Para ellos ¿qué es la cueva?
- (8) ¿A quién suplica el artista? ¿Por qué?
- (9) ¿Qué poderes va a tener?
- (10) ¿Qué cree si no tiene éxito en la caza?
- (11) ¿Hay hombres ahora que están al mismo nivel de cultura que los habitantes primitivos de España?
- (12) ¿Son brutos los hombres primitivos?

INDUCTIVE GRAMMAR

1 Draw up a list in two columns of the Spanish forms of the following:

they speak	he speaks
they work	he works
they imitate	she imitates
pronounce! (plural)	pronounce! (sing.)
they are going	she is going

Add as many verbs in either the subjunctive or the indicative as you wish. Examine the endings of the two columns. What relationship is there between the endings of the left-hand column (the third person plural) and those of the right-hand column (the third person singular)?

In all but one of the tenses of the verb, the third person singular can be formed

by removing the *-n* from the third person plural. (There are a few exceptions, like *son-es*.)

2 What are the forms of the subject pronouns *he*, *she*, and *you* (singular)? What pronouns are used for *him*, *her*, and *you* after prepositions? Is this consistent with the plural usage (*we-for us*, *they-for them*, etc.)?

3 How many meanings can you give for the word *su*? Can you give an unambiguous substitute for each one of these meanings? These substitutes are also emphatic forms—see Pattern 8.

Is there any ambiguity about the expression *nuestro tío*? Do we need a *clearer* form of *nuestro*?

How do we make *nuestro* more emphatic? See Pattern 9.

► TEMA

Escriba usted una composición sobre un artista primitivo de España. Emplee usted las palabras que ya sabe.

GRAMMAR—SPANISH

We have seen that grammar is the study of the relational signals between radical concepts, and that certain devices, such as word order, inflection, and functional words, are employed in English to signal grammatical relationships. Spanish, of course, has a set of grammatical signals. Although the devices it uses are often the same as in English, the extent to which each device is used and the way in which it is used may be very different.

Grammarians divide the relational signals of language into two groups: (1) those contained within the word itself, such as an inflection (*estudiamos*), an affix (*cortésmente*), or a change in the point of stress (*continúo I continue, continuo continuous*), and (2) those external to the individual word, such as word order and the use of functional words (prepositions, subject pronouns, and auxiliary verbs). Even a cursory comparison of English and Spanish shows that Spanish makes more use of signals of type (1) while English tends to favor those of type (2).

The obvious illustration of these trends is the verb. Spanish gets the whole idea into one word (*estudiamos*) while English seems to analyze out the component elements of the idea and to use a separate word for each of them (*we are studying*). Since Spanish always has the subject indicated in the verbal ending, the position of a pronoun subject can be much freer than in English, where the subject pronoun must precede the verb in an ordinary statement.

► English *We are studying but they are wasting their time* could not be *Are studying we . . .*, but Spanish can have either *Nosotros estudiamos . . .* or *Estudiamos nosotros . . .* ◀

The inflected verb in Spanish signals the subject-verb relationship without recourse to a fixed word order. When subject and object are nouns, the same freedom can exist for two reasons: (1) the actor (subject) is normally an animate being (a man or animal) and if the object is an inanimate thing, simple logic

tells us that the living creature acts upon the thing. Hence **Leen los libros los estudiantes** is just as clear as **Los estudiantes leen los libros**. (2) If both the subject and object are animate beings, the object can be distinguished by the functional word **a** which regularly precedes the direct personal object. **Ven nuestros amigos a los estudiantes**, **A los estudiantes los ven nuestros amigos**, and **Nuestros amigos ven a los estudiantes** all have the same basic meaning although the first emphasizes **nuestros amigos**, the second **los estudiantes**, and the third is without special emphasis.

The freedom of order which obtains with respect to subject-verb-noun object does not hold for the pronoun objects. Their position is firmly fixed, usually preceding the verb, although with certain verb forms they come after the verb: **Los vemos**, but **Quiere verlos**. Why do the object pronouns occupy two distinct positions? The answer lies in Spanish sentence rhythm. Since Spanish words most commonly end with the word stress on the next to the last syllable, the sentence also usually ends with the combination stressed syllable plus unstressed syllable. This next to the last syllable of the sentence usually carries the sentence stress and a somewhat higher intonation (p. 46). It sounds a little strange in Spanish to have this strongly marked syllable as the last one of a sentence. While **Los quiere ver** is quite possible, **Quiere verlos** sounds more natural as it conforms to the rhythmic pattern of the language.

Another case in which rhythm is an important force is the arrangement of phrases after a verb. We have used the example **Ven nuestros amigos a los estudiantes**. Two thought groups, **nuestros amigos** and **a los estudiantes**, follow the verb; since the second is longer, it must come in the second position. If we exaggerate the difference in length of the two phrases, the difference in rhythm becomes more obvious: **¿Ve Carlos a los estudiantes mejicanos?** but NOT **¿Ve a los estudiantes mejicanos Carlos?** This last example just doesn't sound right in Spanish because it violates a rhythmic principle of the language.

Finally, rhythm has much to do with the position of adjectives in Spanish. We have seen that English puts the modifier before the noun (*good boy, watch dog, stone house*), but we have also seen that Spanish puts almost all adjectives after the noun. The commonest adjectives (articles, possessives, numbers, demonstratives, and a very few common descriptive adjectives) do stand before the noun; but we should note that they are all unemphatic. Even the less common adjectives may precede the noun if the speaker feels them to be less important than the noun. Sometimes, when so used, they are mere rhetoric (**estimado público, la blanca nieve**); sometimes the speaker feels they have a weakened figurative meaning—**un viejo amigo** *an old friend* **un amigo viejo** *an old (aged) friend*
pobre hombre *poor man* **un hombre pobre** *a poor (indigent) man*.

Now rhythm affects the position of adjectives because in a thought group like **estos amigos viejos** the strongest accent falls on **VIE-jos**, while in **estos viejos amigos** it is **a-MI-gos** which gets the principal stress. Attention is called to the word carrying the strongest stress; it stands out from the group. This is exactly the effect we produce by voice stress in English when we answer the question *What's his house like?* by saying *It's a big house* or *It's a white house*.

In English pre-position before a noun can make any word into a modifier: *stone*

house, down current. In Spanish the word order noun plus adjective does not carry as strong a feeling of grammatical relationship, because agreement with the noun as well as position tells us that the adjective is a modifier. Only in rare cases do we make a noun into an adjective simply by putting it in the adjective's position—*el edificio Old Main Old Main Hall*. Ordinarily we must use a functional word to show the relationship between the two nouns. Thus *stone house* must be *casa de piedra* and *winter vacation* has to be *las vacaciones de invierno*.

In the same way that we English speakers say *stone house*, we compound noun with noun—*lighthouse, shoemaker*—or adjective with noun—*blackberry, redstart*. Since Spanish cannot take the initial step—*stone house*—it cannot of course make these handy compounds. In general it uses words of entirely different roots (*lighthouse*=*faro*) or makes up a word on only one concept of the English compound combined with a suffix (*shoemaker*=*zapatero*, from *zapato shoe*).

Although Spanish is more inclined to give grammatical signals through changes in the individual words, while English tends to favor word order and the use of functional words, there is not a vast difference between the two languages. In fact English outdoes Spanish in two inflections: the comparison of the adjective and the possessive. When English says *old-older-oldest* Spanish has to say *viejo-más viejo-el más viejo*. When we say *John's book*, Spanish speakers have to say *el libro de Juan*. In these two cases the tables are turned, and it is Spanish which is analytical while English resorts to inflections.

PATTERNS

Mary calls him.	1 Le llama María <i>or</i> María le llama.
He is calling <i>her</i> .	2 Él la llama a ella.
They (fem.) have <i>our</i> dog; we call it in vain.	3 Ellas tienen el perro nuestro; lo llamamos en vano.
She tells him that the dog is hers.	4 Le dice que el perro es suyo.
This ax is his; it belongs to him.	5 Esta hacha es suya; le pertenece.
Michael is going to give the ax to her, not to him.	6 Miguel va a darle el hacha a ella, no a él.
They see themselves in the mirror.	7 Se ven en el espejo.
We see each other every day.	8 Nos vemos todos los días.
He (She) sees himself (herself) in a difficult situation.	9 Se ve en una situación difícil.
It is said (They say) that Spanish is spoken there.	10 Se dice que se habla español allí.
Several subjects are studied here.	11 Aquí se estudian varios asuntos.
They get up early.	12 Se levantan temprano.

MANIPULATION

1 Make Pattern 1 into *Mary calls us, them* (masc.), *them* (fem.), *her, the teacher, you* (sing.), *you* (plu.).

2 Make the subject of Pattern 2 *we, you* (sing.), *they* (masc.), *they* (fem.), *Enrique, she, Roberta, you* (plu.).

3 Make the object of Pattern 2 *us, them* (men), *them* (women), *him, you* (all men), *you* (all women), *you* (sing.).

4 In Pattern 3, substitute the following for *our*: *his, her, your* (plu.), *your* (sing.).

5 In Pattern 4, replace *dog* by *letter, letters, mirror, photograph, photographs, animal*.

6 In Pattern 5, replace the pair *his . . . to him* by *ours . . . to us, theirs . . . to them, hers . . . to her, yours . . . to you* (sing.), *yours . . . to you* (plu.).



FROM BLACK STAR

La Dama de Elche, que merece todas las alabanzas que recibe

7 In Pattern 6, replace *to her, not to him* by *to him, not to her; to us, not to him; to them, not to us; to you (sing.), not to her*.

8 In Pattern 7, make *They see themselves* into *We see ourselves, You (sing.) see yourself, He sees himself, She sees herself, You (plu.) see yourselves*.

9 Make Pattern 8 read *You see each other, They see each other, THEY see each other*.

10 Make the subject of Pattern 9 into *we, you (plu.), they, you (sing.)*.

11 Following Patterns 10 and 11, how do you say:

- (a) Italian is spoken here.
- (b) Four languages are spoken in Spain.
- (c) It is said that he doesn't study.
- (d) Many books are read in this class.
- (e) It is believed.

12 Make the subject of Pattern 12 *we, she, you, he*. Using the words *lavar to wash* and *afeitar to shave*, how do you say *He washes himself* and *He shaves himself*? Make the subjects of these last two phrases *we, they, you (sing.), you (plu.)*.

LECTURA

Enrique Sarmiento se levanta perezosamente. Se afeita y se lava las manos y la cara; después se limpia los dientes. Baja al comedor donde toma dos tazas de café.

—¡Ay Dios!— se dice. —¡Otro día de trabajo! ¡Qué vida más aburrida!— y se va a la universidad para asistir a su clase.

Pero la clase de historia le interesa a pesar suyo. El profesor habla de la historia de España antes de la llegada de los romanos.

—No sabemos mucho acerca de los iberos; sólo sabemos que son los primeros habitantes de la península ibérica en la época histórica. Es posible que sean descendientes de los artistas primitivos de la Cueva de Altamira. También se cree que son parientes de los bereberes, los nómadas que habitan los grandes desiertos del norte de África. Un geógrafo griego, de nombre Estrabón, nos da algunos detalles sobre los iberos. Según él, se dividen en muchas tribus o pequeñas naciones.

—¡Muy interesante!— se dice Enrique. —Aún entonces existe el regionalismo.—

Enrique, como buen español, sabe algo de la historia de su país. Sabe que las varias regiones siempre quieren ser independientes.

—¿Se sabe algo de la lengua de los iberos?— le pregunta al profesor.

—Muy poco— contesta el profesor. —Es posible que se relacione con el vascuence, es decir, que la lengua de los vascos sea un resto de una lengua ibera. Tenemos inscripciones iberas, pero hasta ahora nadie sabe leerlas.

—Pero deben tener una cultura bastante avanzada si saben escribir. ¿Es cierto?

—Sí, es verdad. En los museos se hallan muchas estatuas y otras obras de arte que testifican el alto grado de cultura de los iberos. La más famosa es La Dama de Elche, que merece todas las alabanzas que recibe.—

Vocabulario

perezosamente lazily

se lava las manos (*phrase*) he washes
his hands

cara face

limpiar to clean

se limpia los dientes (*phrase*) he cleans
his teeth

bajar to go down(stairs)

taza cup

el café coffee

¡ay! oh!; ouch!

¡ay Dios! doggone it!

el día day

trabajo work

vida life
 aburrido boring; bored
 ¡qué vida más aburrida! (*phrase*)
 what a boring life!
 irse to go away, go off
 asistir a (la clase) to attend (the class)
 a pesar in spite
 a pesar suyo (*idiom*) in spite of him-
 self
 antes de before (*prep.*)
 llegada arrival
 romano Roman
 saber to know
 acerca de about
 ibero Iberian (*noun or adj.*)
 primero first
 el habitante inhabitant
 península peninsula
 ibérico Iberian (*adj.*)
 época epoch, period
 histórico historical
 posible possible
 sean *pres. subj. of ser*
 el or la descendiente descendant
 también also
 creer to believe
 el or la pariente relative
 los bereberes Berbers
 el nómada nomad
 habitar to inhabit
 desierto desert
 el norte north
 geógrafo geographer
 griego Greek
 el nombre name
 de nombre (*idiom*) by name
 Estrabón Strabo, *who lived at the time*
 of Christ
 el detalle detail
 sobre on, over, upon, concerning
 según according to
 dividir to divide
 la tribu tribe
 o or
 pequeño small

la nación nation
 muy very
 interesante interesting
 aún even
 entonces then, at that time
 existir to exist
 regionalismo regionalism
 como as (a)
 buen(o) good
 algo something
 país country
 varios several, various
 siempre always
 independiente independent
 relacionar to have a relationship, to
 relate
 el vascuence the Basque language
 es decir (*idiom*) that is to say
 vasco Basque
 resto remnant, remainder
 la inscripción inscription
 hasta until, up to
 ahora now
 nadie no one
 deber ought, must
 cultura culture
 bastante quite
 avanzado advanced
 cierto true
 verdad truth
 es verdad (*idiom*) that's right
 museo museum
 hallar to find
 estatua statue
 testificar to testify to
 alto high
 grado degree
 famoso famous
 dama lady
 Elche a city near the Mediterranean, in
 southeastern Spain, where the statue was
 found.
 merecer to merit
 alabanza praise
 recibir to receive

Cuestionario

- (1) ¿Quién es Enrique Sarmiento?
- (2) ¿Dónde se halla?

- (3) ¿Qué hace después de levantarse?
- (4) ¿Qué toma en el comedor?
- (5) ¿Cómo sabemos que Enrique está aburrido?
- (6) ¿De qué habla el profesor?
- (7) ¿Le interesa a Enrique?
- (8) ¿Se relacionan los iberos y los bereberes?
- (9) ¿Quiénes son los bereberes?
- (10) ¿Quién es Estrabón?
- (11) ¿Qué nos dice Estrabón acerca de los iberos?
- (12) ¿En qué detalle halla Enrique una relación entre la situación histórica de los iberos y la situación moderna de España?
- (13) ¿Se relaciona la lengua ibera con alguna lengua moderna?
- (14) ¿Qué es La Dama de Elche?
- (15) ¿Tienen los iberos una cultura avanzada?

INDUCTIVE GRAMMAR

1 In Lesson VII we learned how to say *We write it* when *it* refers to *la lección* or to *el ejercicio*. How do we say *We see it* (*la lección*), *We see her*, *We see it* (*el ejercicio*)? Finally, how do we say *We see him*? Notice that there is a division between person (*him*) and thing (*it*) in the masculine singular, but not in the feminine singular or in the plural.

2 It is sometimes difficult for us to distinguish between a direct object—*I see him*—and an indirect object—*I give him the book*. The indirect object regularly drops the functional word *to* when it stands between the verb and the direct object. If we change the order, putting the direct object first, we must say *I give the book to him*, which makes it clear that *to him* is the indirect object.

What is the difference in Spanish between *to them* and *them*? Give two forms of *them* (direct object). Is there a difference between *to her* and *her*? Between *to him* and *him*?

3 How do you say *They see us*, *They read the letter to us*, and *We see ourselves in the mirror*? Is there any difference in the object pronoun? Now substitute *him* for *us* in the first two sentences and in the third substitute *He sees himself* . . . Next put *her* in the first two sentences and *She sees herself* . . . in the third.

There is a variety of object pronouns in the third person which does not exist in the other persons:

	3rd PERS. SING.			3rd PERS. PLU.		1st PERS. PLU.
direct	le(him) masc.	lo(it) masc. & neuter	la(her, it)	los(masc.)	las(fem.)	nos
indirect	le			les		nos
reflexive	se			se		nos

In all persons except the third singular and plural the object pronouns do not vary according to their grammatical function, as shown by the example of **nos** in the table above.

4 What is the function of the reflexive object pronoun (ourselves, himself, etc.)? Examine Patterns 7 through 12. There are several uses illustrated there. Notice especially that a reflexive verb can substitute for a passive voice, as in *Spanish is spoken* or for an impersonal expression, as *It is said* or *One says*. Certain verbs have one translation when not reflexive and a second when used reflexively: **Enrique levanta la mano** *Henry raises his hand*, but **Enrique se levanta** *Henry gets up*. There are some verbs which are always used with the reflexive pronoun. It is customary to indicate this fact in vocabularies by writing *se* on the end of the infinitive: **apoderarse (de algo)** *to take possession (of something); to overpower, to conquer*.

5 What are the forms of *him* and *her* after prepositions? How do they compare with the subject pronouns *he* and *she*? Is the answer to this last question in keeping with what you found for other persons of the pronouns?

6 How do you say *the ax*, *this ax*, *The ax is his*? A feminine noun whose first sound is accented *a* takes the article *el*, provided the article is not separated from the noun by another word, as in *la buena hacha*.

► TEMA

Escriba usted una composición sobre una clase de historia.

MEANING AND METAPHOR

'How do you say *head* in Spanish?' Such a question, usually put by a nameless voice coming from the telephone, is the bane of the language teacher's existence. It is even worse when the questioner refuses to give the sentence in which he intends to use the word. The irritated inquirer is saying to himself: '*Head* is a simple, everyday word. A word has its meaning, as everybody knows. Why can't this teacher, who professes to know Spanish, give me the word with the same meaning in Spanish?' Meanwhile the teacher struggles to assemble his information and to control *his* irritation. If he is successful, he will answer: 'You are mistaken in your assumption that *head* has only one, or at the most two or three, meanings. There are several Spanish words which translate *head* according to its context. For example, my head, the head of the family, and the head of the parade are rendered by *cabeza*, the head of a pin by *cabecilla*, the head of a bed or table by *cabe-cera*, the heads into which my essay is divided by *puntos*, the head of my walking stick by *puño*, the head of a coin by *cara*, a headland by *cabo*, the head clerk by *el empleado principal*, and finally, the verb *to head* by *dirigir*. Does this answer your question?' The voice answers, 'Thanks a lot; now how do you say *glass*? And how do you say *match*?'

Obviously the common notion that the typical word has one meaning is inaccurate. The meaning often depends on the circumstances. At the dinner table, 'This is your glass' refers to a vessel from which I drink, even if the glass is made

of metal or plastic. A weather man who says, 'The glass is falling,' alludes to a barometer; an astronomer may speak of his telescope as a 'glass.' These meanings all radiate out from a common center, *glass*, the transparent material used in the construction of each of the objects called a glass. The word has one basic meaning, it is true, and the realization of this fact gives rise to the popular notion that every word has only one meaning.

Meanings radiate out from the central one through figurative use of the word. The head of the family is not a literal head, but if the family is like a living organism, he is like its head. If I speak of 'thirty head of cattle,' I am using the figure of the part for the whole, just as when I call a telescope a glass. Figurative use of language has enriched our vocabularies tremendously. It is the greatest source of new means of expression that we have.

Every day new metaphors create new meanings. We are all artists, from the most sensitive poet to the crudest user of slang. Our new metaphors give a new vividness, even a new reality, to our thought. *He's a disagreeable person* becomes *He's a flat tire*, *He's a pill*; *money* becomes *dough*, *long green*, or *lettuce*; and a *good time* is a *whirl* or a *ball*. On a higher level we speak of the *iron curtain* and the *cold war*. Some one person, of course, said each of these things originally. His hearers thought them clever or witty and repeated them; thus they spread.

Years ago some clever individual must have said *He's a bright boy*, *She's dull*, *Frank is sharp*, but *he may be crooked*. These figurative uses remained in the language, just as some of our modern slang will. We have almost forgotten that these adjectives are not used in their original meanings, just as we forget the metaphors in *stony face*, *clammy handshake*, and *fishy excuse*. Even farther back in time a whole group of metaphorical uses were established which we cannot recognize as figures of speech without special knowledge. *To arrive* is the Latin *ad-ripa-are* to come to the shore (*ripa*); *to transfer* is Latin *trans-ferre* to carry across; *to depend* is Latin *de-pendere* to hang from. Some ridiculous purists refuse to say *We have arrived at the middle of the ocean* or *The airplane landed on the water*.

Now going back to our problem of translating words into Spanish, it should be obvious that the difficulty lies not so much in giving a word or words which will translate the basic, core meaning of the word, but in finding equivalents for the numerous transferred meanings. The material *glass* is *vidrio*, but contrary to English, this Spanish word does not have metaphorical uses. *A drinking glass* (tumbler) is *un vaso*, *a goblet* *una copa*, *a weather glass* *un barómetro*, and *the astronomer's glass* *un telescopio*. *Glasses* are *lentes*, literally *lenses*. Even the *window glass* is usually called *los cristales*. *The key* is *la llave*, but *the keys of the piano* are *las teclas* and *the key of an arch* is *la clave*. The situation is further complicated by the fact that *llave* and *clave* have extended their meanings by figurative use into areas foreign to English. *Llave* also means *wrench*, *faucet*, and *trigger*, and *clave* means *clavichord*.

There was once a time when the key was a brand-new invention. A name was found for it, just as *automobile* for a new invention of recent times. But a key unlocks or opens, hence, metaphorically, it can be an instrument for opening a can and, in Spanish, for starting a flow of water, the action of a firearm, or for loosening bolts. As a device for opening holes in a wind instrument, it becomes connected

with music. Spanish uses a learned form (*clave* from Latin *clavis*, which also gave the popular form *llave*) for the more refined, intellectual meanings. *Clave* also extends farther than the English word to include *clavichord* among its meanings. Finally the keys of the piano do not open or unlock anything. Spaniards took their name *tecla* from Latin *tegula* little tile. So a word, the common ancestor of *key* and *llave*, which must have originally had one specific meaning, gradually extends its area by metaphorical applications. Since the new meanings extend into different areas in the two different languages, the words cease to be equivalents. We must be careful not to translate indiscriminately all the meanings of an English word by the same word in Spanish.

PATTERNS

They give us the money they owe us.	1	Nos dan el dinero que nos deben.
Mary gives the flowers to me.	2	María me da las flores.
I think they are very pretty. (They seem very pretty to me.)	3	Me parecen muy bonitas.
I like them. (They are pleasing to me.)	4	Me gustan.
I like this red flower.	5	Me gusta esta flor roja.
Henry likes to take walks in the park.	6	A Enrique le gusta dar paseos por el parque.
Archaeology interests him a lot.	7	Le interesa mucho la arqueología.
She likes horses.	8	A ella le gustan los caballos.
We hope you like the trip.	9	Esperamos que les guste (a ustedes) el viaje.
Beauty interests the artist; he likes what is beautiful.	10	La belleza le interesa al artista; le gusta lo bello.
'What is good' and 'goodness' are not always exactly alike.	11	Lo bueno y la bondad no son siempre idénticos.
We like to believe that goodness and beauty are the same.	12	Nos gusta creer que lo bueno y lo bello son iguales.

MANIPULATION

- 1 Substitute the following for *us* in Pattern 1: *me, him, her, you* (sing.), *Enrique, them, you* (plu.).
- 2 Make the subject of Pattern 1: *he, you* (plu.), *she, Roberta, you* (sing.).
- 3 In Pattern 2, substitute for *me*: *us, her, them, him, Julio, Roberta, you* (sing.), *you* (plu.).
- 4 In Pattern 3 replace *I* by the following: *we, he, you* (sing.), *she, they, Enrique, the girls, you* (plu.).
- 5 In Pattern 4 replace *I* by the same words as in the preceding exercise.

- 6 Make the same substitutions in Pattern 5.
- 7 In Pattern 5 replace *this red flower* by *these red flowers*, *this postcard*, *these postcards*, *this region*, *these regions*.
- 8 In Pattern 6 substitute for *Henry*: *Julio*, *I*, *we*, *María*, *they*, *the students*, *you* (plu.), *she*, *he*, *you* (sing.).
- 9 In Pattern 6 replace *to take walks in the park* by *to attend class*, *to study archaeology*, *to write themes*, *to listen to the explanation*.
- 10 In Pattern 8 replace *she* by the following subjects, all of which carry a sentence stress: *he*, *we*, *María*, *you* (plu.), *they* (masc.), *they* (fem.), *the boys*, *you* (sing.).
- 11 In Pattern 9 replace *you* by *he*, *they*, *she*, *Julio*, *the Spaniards*, *you* (sing.).
- 12 Following the pattern of *la bondad-lo bueno*, *la belleza-lo bello*, give the expression corresponding to *la grandeza*, *la novedad*, *la vejez*, *la anchura*, *la importancia*. *Note*: the adjectival expression is not always the exact equivalent in meaning to the noun.
- 13 How do you say *He likes beauty*? Now replace *beauty* by the following: *goodness*, *archaeology*, *history*, *books*, *languages*, *novelty*.

► LECTURA

Roberta Sarmiento, cuyo hermano Enrique ya conocemos, está desesperada. Tiene un fuerte dolor de cabeza. El profesor de español quiere que ella prepare un informe sobre el significado de la palabra 'Romance', sobre todo en la expresión 'Romance Languages'. ¿Qué hacer? Ella no sabe nada de lingüística. ¿A quién va a consultar? Claro, al profesor de lingüística, cuya oficina está en el segundo piso del edificio Old Main.

Tímidamente se acerca Roberta a una puerta y llama. Una voz grita: —¡Pase usted! ¡Adelante!

—¿De quién es esta oficina?— pregunta Roberta. —¿Es del profesor Arévalo?

—Sí, señorita. ¿Qué desea usted?

—El profesor de español quiere que aprendamos algo acerca de 'Romance' y por eso me tiene usted aquí.

El profesor Arévalo se sorprende y Roberta se ruboriza. Añade apresuradamente: —Se trata de la etimología y la semántica de la palabra 'Romance'. ¿Cuál es su origen?

—Ah, señorita. Ya comprendo. No es difícil. El origen de la palabra es el adverbio latino *romanice* que significa 'romanamente' o 'en la manera de los romanos'.

—Pero ¿qué tiene eso que ver con 'Romance Languages'?

—Usted sabe que el latín es la madre de todas las lenguas romances ¿no? Pues, en la época de las conquistas romanas, el hombre de los territorios nuevos que aprende a hablar latín dice que habla *romanice*, o sea 'en la manera de los romanos'. Poco a poco el latín hablado se diferencia del latín escrito y llaman 'romance' a la lengua hablada en oposición a la lengua escrita. De ahí la expresión 'lenguas romances' que son las lenguas descendientes del latín hablado.

—Pero ¿por qué tiene la palabra inglesa otra significación?— pregunta Roberta.

—Pues, en la Edad Media cuando principian a escribir en las lenguas romances llaman *romances* a estas escrituras. Pero en cada lengua se estrecha esta significa-

ción. En español *romance* llega a indicar un tipo especial de poema que llamamos en inglés 'the ballad'. En francés *romance* indica una narración larga, llena de episodios de amor y de aventuras. Con esta significación la palabra se adopta en inglés y ahora hablamos de un *romance* no sólo para indicar un tipo de literatura sino también para designar una situación de la vida real. Cuando el amor y la aventura entran en una situación es un *romance*.

—Se puede decir que la historia de las palabras es algo romántica— dice Roberta. —Un millón de gracias, profesor. Con su permiso— y Roberta se va a la biblioteca para escribirlo todo antes de olvidarlo.

► Vocabulario

cuyo whose (*rel. pron.*)
hermano brother
ya already; now
conocer to be acquainted with, to know
desesperado desperate
fuerte strong, powerful (*here bad*)
el dolor pain
cabeza head
dolor de cabeza (*idiom*) headache
preparar to prepare
el informe report
significado meaning
palabra word
sobre todo (*idiom*) especially
la expresión expression
hacer to do; to make
saber to know
nada nothing; anything (*after preceding no*)
lingüística linguistics
¿a quién? whom? (*interrog. pron.*)
claro clear; of course
oficina office
piso floor
segundo piso (*idiom*) third floor (the first or ground floor, piso bajo; second floor, primer piso; etc.)
edificio building
tímidamente timidly
acercarse a to approach (*cf. cerca*)
puerta door
llamar to call; to knock
la voz voice
gritar to shout
pasar to pass; to pass (through a door), enter

adelante forward; come in!
¿de quién? whose (*interrog. pron.*)
por eso (*idiom*) for that reason, consequently
me tiene usted aquí (*idiom*) here I am
sorprenderse to be surprised
ruborizarse to blush, turn red
añadir to add
apresuradamente hastily
tratar de to be a question of, to deal with
etimología etymology (word origin)
semántica semantics (the study of changes of meaning)
¿cuál? which (of several); what
el origen origin
difícil difficult
adverbio adverb
latino Latin (*adj.*)
significar to mean
romano Roman
eso that
tener que ver (*idiom*) to have to do
el latín Latin (*noun*)
la madre mother
lengua tongue; language
romance Romance (*adj.*)
¿no? don't you?
pues well
época epoch, age
conquista conquest
el hombre man
territorio territory
o sea or
poco a poco (*idiom*) little by little, gradually

hablado spoken
 diferenciarse to become different
 escrito written
 oposición opposition, contrast
 ahí there (near you)
 de ahí (*idiom*) from that comes
 descendiente descending
 significación meaning
 edad age
 medio middle, mean
 la Edad Media the Middle Ages
 principiar to begin
 escritura writing
 cada each
 estrecharse to become narrow
 llegar a to come to
 indicar to indicate, designate
 tipo type
 especial special
 el poema poem
 francés French

narración narration, tale
 largo long
 lleno full
 episodio episode
 el amor love
 aventura adventure
 adoptar to adopt
 designar to designate
 situación situation
 real real
 se puede decir one can say
 romántico romantic
 el millón million
 con su permiso with your permission;
 pardon me
 se va (*from irreg. verb*) irse to go
 (away)
 biblioteca library
 para in order to
 olvidar to forget

► Cuestionario

- (1) ¿Por qué tiene Roberta un fuerte dolor de cabeza?
- (2) ¿De quién es hermana?
- (3) ¿A quién consulta sobre su problema?
- (4) ¿Dónde le halla? ¿Qué le dice él al principio?
- (5) ¿Por qué se sorprende el profesor de la pregunta de Roberta?
- (6) ¿De qué aspectos de 'Romance' se trata?
- (7) ¿Qué quiere decir la palabra etimología?
- (8) ¿Cuál es el origen de todas las lenguas romances?
- (9) ¿Cómo llamamos el estudio de los cambios de significación de las palabras?
- (10) ¿Qué quiere decir 'Romance' en el inglés de hoy?
- (11) ¿Qué quiere decir la palabra española *romance*, cuando se trata de un tipo de literatura?
- (12) ¿Le gustan a Roberta las explicaciones del profesor?
- (13) ¿A usted ¿le gusta la semántica?
- (14) ¿Le gusta más lo práctico que (= *than*) lo teórico?
- (15) ¿Por qué se va Roberta apresuradamente a la biblioteca?

► INDUCTIVE GRAMMAR

1 Examine the English and the Spanish of Pattern 7. Does the indirect construction *Archaeology interests him* seem at all strange in English? It is exactly the same construction that we have in the Spanish of Patterns 3 through 6. With the word *gustar* Spanish always says NOT *I like them* but *They are pleasing to me* or *To take walks (it) is pleasing to me*. The subject regularly stands after the verb *gustar*.

► The English *If you please* is a remnant of the construction *If it you please*, equivalent to *If it be pleasing to you*. In other words the expression *If you please* is a historical remnant of an indirect construction just like the one we use with *gustar*. ◀

2 The subject of the word **gustar** is the object of the English verb *I like*: *I like them* = *They are pleasing to me*, **Me gustan**.

3 Notice the use of the definite article in Patterns 7, 8, and 10. Notice in Pattern 8 that she likes not the specific horses which you know about, but horses in general. In Pattern 10 *la belleza* is something intangible, an abstraction. **La arqueología** (Pattern 7) partakes of both of these qualities: it is a general noun like *horses* and an abstract noun like *beauty*. Before abstract nouns and before general nouns Spanish uses the definite article.

4 In Patterns 10, 11, and 12 we have **lo** before an adjective. This **lo** is a neuter article *the*. As all nouns are either masculine or feminine, there are few uses for the neuter article. If we refer to an idea not expressed by a noun, we can use **lo** with an adjective: **lo importante**, *the important (thing or matter)*, **lo interesante**, *the interesting (part, aspect, or phase)*. English always adds some word of broad meaning, like the ones just given in the parentheses, or uses a phrase like *What is important . . .*

The abstract noun (**la bondad**) signifies a moral quality while **lo bueno** refers to the good part (or aspect) of a practical situation.

► TEMA

Escriba usted un informe sobre la significación de la palabra inglesa 'Romance.'

CHANGES OF MEANING

We have said that every word has a basic, core meaning and that around it new meanings are added by metaphorical or transferred uses of the word. It is necessary to modify this statement: we should say that at a given point in time (say, the age of Chaucer or the Elizabethan period) most words have one fundamental meaning. If you have read even a little Chaucer, you know that 'the little fowles maken melodie' means 'the little birds sing.' The core meaning of *fowl* has changed from *bird* to *edible, usually domestic, bird*. To take just one example from Shakespeare, the word *success* as he uses it means *outcome*, and he can speak of both *good success* and *bad success*.

The study of the change of meaning of words is called semantics. It is fascinating to trace the history of individual words. Our English word *nice* is cognate to the Spanish word *neccio* *foolish, stupid*, as both come from the Latin word *nescius* *ignorant, not knowing*. In Chaucer's works the word still means *foolish*, but since one can be foolishly precise (namely, make nice distinctions) and dress with foolish fastidiousness (that is, nicely), the core meaning of the word shifted first to *neat* and finally to *pleasant*.

The word *peculiar* has an even stranger history. In early Roman days, before money was current, a head of cattle—Latin *pecus*—was the basic unit of barter and exchange. As money came into use, it was called *pecunia*, a word formed from

pecus. The word *peculium*, formed on the same root, began to be used. It meant a *small sum of money* or *small savings* and was mostly used of the private savings of slaves. Hence the adjective *peculiaris* had already in Latin the meaning *one's own* as *one's own private property*, or *one's special, individual*, as in *his peculiar ability*. But what is peculiar to me is often eccentric and strange, so *peculiar* took on this, its present meaning.

The shift of core meaning that we have seen is closely connected with the figurative use of language. At some point in history, some clever person said of an eccentric: *He is a peculiar man*. At that time the accepted meaning of the phrase was *He is an individual man*, but the hearers, knowing the eccentric character of the person referred to, understood and applauded the new use of the word *peculiar*. It became the smart thing to say. Gradually the cleverness was forgotten, but by this time everyone was using *peculiar* in the meaning *strange, eccentric* and the old meaning *one's own, individual* had become definitely less frequent. A shift of core meaning had taken place.

Many people think that we can get the 'real meaning' of a word by tracing its etymology. The very word *etymology* (Greek *etymos* true, plus *logos* knowledge) originally meant *knowledge of the true meaning*. The implication is that words have 'decayed' in meaning and that an awareness of their original meanings would help to restore them to a better usage. This is of course false. If I were to speak of *my peculiar affairs* in the ancient sense of *my pecuniary affairs* no one would understand my peculiar speech. If I were to call *companion* (or Spanish *compañero*) only those who have broken bread with me (Latin *cum* with, *panis* bread, *-arius* one who), or use the adjective *precocious* only for *uncooked foods* (Latin *prae* before, *coquere* to cook, *-osus*, adjective ending), I should be as ridiculous as the purist who refused to say: 'We have arrived at the middle of the ocean.'

In dealing with foreign languages we cannot be sure that the dictionary meaning of a word is in fact the present core meaning. Such a common word as *pan* for which the first meaning in all dictionaries and vocabularies is always *bread* illustrates the point. Let us collect a number of actual sentences in which *pan* is used.

Necesitamos más pan. We need more bread.

María compra dos panes. Mary buys two loaves of bread.

Juan toma café y panecillos. John has coffee and rolls (little loaves).

La montaña se llama 'Pan de Azúcar'. The mountain is called Sugar Loaf.

Obviously, the word *pan* is fundamentally *loaf*, shape rather than a substance. Only wide experience in a language—listening and reading—can provide us with a broad range of examples of the usage of a specific word. From such examples we consciously or unconsciously derive conclusions as to the exact meaning of the word—that is, its core meaning and its extended, figurative uses. When we know a good deal about many words we have a 'feeling for the language,' an intuitive knowledge of its patterns and means of expression which enables us to make plausible guesses as to the usage of new words.

I have given the impression that words are constantly widening their area of meaning. Of course this is only part of the picture. As time passes, some of the

old meanings may be lost (as *nice* lost the sense of *foolish*). This loss of meaning often takes place when a new word arises in the language and takes over part of the meaning area of the old word. In Old English the word *hound* meant any kind of dog. In the twelfth century the word *dog* appears, no one knows from where, although *dog dog* was perhaps the ancient equivalent of *bow wow*. For some reason the word *dog* was felt to be clever and replaced *hound* in all meanings but *hunting dog*. Another case is the verb *to starve*. Old English *steorfan* meant *to die* as does the modern German cognate *sterben*. When the Danes invaded large parts of England (9th century) they taught the English speakers the word *deyen*, modern *to die*. *To die* acquired currency, probably because death is a semi-tabu subject for which we are always making up new words and circumlocutions (*his passing* for *his death*, *mortician* for *undertaker*). So *to starve* was left with only a part of its area of meaning, namely, *to die of hunger*. The overemphatic use of *I'm starving* (that is, *I'm dying of hunger*) for the unemphatic *I'm hungry* caused *to starve* to lose even the idea of dying and to come to mean *to suffer greatly from hunger*.

The two words *hound* and *to starve* have narrowed meanings, caused by the conflict of synonyms. As a general rule one of two or more synonyms will drive its fellows into restricted areas of meaning or even completely out of the language. This trend does not hold for Spanish, where synonyms are common. A certain love of stylistic variety affects even uneducated Spaniards.

Words which originally designate abstract qualities may take on concrete meanings: *youth* is the quality of being young but it comes to mean *a young man*. In this case, Spanish has no need of this extension of meaning, since the adjective can be used as a noun: *el joven*, literally *the young (one)*, hence *the youth*. But the abstract plural *bondades* means not *the kindnesses* but something specific, like *kind deeds* or *kind words*. *Amor* is *love* but *amores* *love affair*. Notice that *amores* is regularly translated by the singular. As in English, *la belleza del paisaje* *the beauty of the landscape* is abstract, but *las bellezas del paisaje* *the beauties of the landscape* calls up a picture of specific things—hills, groves, and running water.

What about connotations? Words have around them emotional associations like undeveloped areas of meaning. Let us go back in our imagination to the days when iron was first used. The new metal would impress us as being inflexible, hard, and constant in form. Only after this emotional attitude toward iron had developed could some of the transferred meanings of the word appear: *iron will*, *iron determination*, *iron fist*, *iron curtain*, *iron Duke*. If we can correctly state the nature and strength of its connotations, we can often predict many of the new meanings a word may (but not necessarily will) take on.



FROM THE BETTMANN ARCHIVE

Escipión Africano, el gran héroe de los romanos

► MODELOS

I speak and write Spanish.	1	Hablo y escribo el español.
He wants me to speak and write more.	2	Quiere que yo hable y escriba más.
Don't you know anything about that?	3	¿No sabe usted nada acerca de eso?
They talk a lot about it but <i>I</i> don't know anything.	4	Se habla mucho acerca de ello pero yo no sé nada.
That's so; for me there's no question about it.	5	Eso es; para mí es indudable.
What is your name?	6	¿Cómo se llama usted?
My name is Robert Hurtado.	7	Me llamo Roberto Hurtado.
I don't like this at all.	8	Esto no me gusta nada.
I get up every day at seven o'clock.	9	Me levanto todos los días a las siete.
He breakfasts with me at half past eight at my house.	10	Se desayuna conmigo a las ocho y media en mi casa.
I always eat at home, but it's possible I may eat with them today.	11	Siempre como en casa, pero es posible que coma con ellos hoy.
Those horses are mine.	12	Aquellos caballos son míos.

► PRÁCTICA

1 Cambie usted los verbos siguientes a la primera persona del singular: (a) estudian, (b) recibimos, (c) comemos, (d) nos desayunamos, (e) nos llamamos, (f) sabemos, (g) nos sorprendemos, (h) confundimos, (i) imaginamos, (j) respondemos, (k) vivimos.

2 Emplee usted los mismos verbos para completar la frase siguiente: Es posible que yo _____.

3 Cambie usted los verbos siguientes a la primera persona del singular:

- (a) Ella no sabe nada acerca de ello.
- (b) El profesor quiere que cambiemos los verbos.
- (c) Se llama Roberto.

- (d) Nos levantamos a las ocho.
- (e) Hablamos mucho de eso.

4 Cambie usted las frases siguientes a la forma negativa:

- (a) Yo sé algo acerca de esto.
- (b) Esto me gusta mucho.
- (c) Se habla mucho de ello.
- (d) ¿Sabe usted algo acerca de ello?
- (e) ¿Quiere usted algo?

5 Cambie usted los pronombres de las frases siguientes a la forma de la primera persona del singular (Ejemplo: Para nosotros es indudable — Para mí es indudable):

- (a) A él no le gustan los platos mejicanos.
- (b) Aquella casa es nuestra.
- (c) La carta es para ella.
- (d) Enrique va con él.
- (e) No se sabe nada acerca de ellos.

6 ¿Cómo se dice lo siguiente?:

- (a) The good and the beautiful.
- (b) That's so.
- (c) I don't like this.
- (d) What do you know about it?
- (e) Do you believe that?

► LECTURA

Los estudiantes de la clase de historia discuten la posibilidad de un examen.

—Yo creo que vamos a tenerlo pronto— opina Enrique. —Cuando el profesor dice varias veces 'No olviden ustedes esto o lo otro' quiere decir que se acerca un examen.

—Es usted buen psicólogo— dice Jorge.

—¡Ya lo creo! Leo lo que pasa en la mente del pobre profesor. Él no puede sorprenderme a mí con un examen relámpago. Yo sé de antemano cuando va a caer el rayo.

—Si usted lo sabe todo, ¿sobre qué asunto va a examinarnos?— pregunta una muchacha.

—¡Eso sí que es evidente!— exclama el joven. —¿No notan ustedes que le interesa sobremanera la historia de Escipión Africano? Sin duda alguna Escipión va a ser lo principal del examen.

—¡Escipión! ¿Quién es? No sé nada acerca de él.

—¡Hombre! ¿Es posible? ¿Olvida usted el gran héroe de los romanos? ¿El que vence a Aníbal y conquista a Cartago?

—Todavía no me dice nada.

—Pues, sin existir él, es posible que mi lengua materna no sea el español sino el cartaginense.

—¿Cómo es posible?

—En aquella época, un poco más de doscientos años antes de Jesucristo, los romanos y los cartagineses se disputan la dominación del mar Mediterráneo. Los cartagineses se establecen en España donde fundan la ciudad de 'Nova Cartago' que existe todavía con el nombre de Cartagena. El jefe cartaginense, Aníbal Barca, parte de Cartagena para cruzar los Pirineos y los Alpes y atacar a Roma. Por poco toma la ciudad. En tal caso es probable que se hable la lengua de los cartagineses en España.

—Pero ¿qué tiene Escipión Africano que ver con esto?

—Pues los romanos le envían a España para atacar las bases de los enemigos. De allí, lleva la guerra a África, y finalmente toma a Cartago en el año doscientos dos antes de Jesucristo. En aquella fecha Escipión tiene sólo veinticinco años. A pesar de sus grandes servicios a la patria, los romanos le acusan de ladrón y termina su vida en el destierro.

—¿No es Escipión el que subyuga a los iberos?

—No, no es el mismo Escipión sino su nieto adoptivo. Los iberos son una raza que ama la libertad y los romanos tienen que tomarles ciudad tras ciudad. No olvidamos nunca la heroica defensa de Numancia, cuyos habitantes no quieren rendirse y perecen todos en las llamas que consumen la ciudad. El general romano, Escipión Emiliano, se lleva un chasco porque sin llevar cautivos a Roma, no puede celebrarse un desfile triunfal. Para nosotros los españoles, Numancia es un símbolo del valor de nuestros antepasados y de su amor a la patria. Pero después de la caída de Numancia (ciento treinta y tres años antes de Jesucristo) la resistencia de los iberos desaparece. Pronto llegan a ser tan romanos como los mismos habitantes de la ciudad imperial.

► Vocabulario

discutir to discuss

el examen test, exam

vamos *form of irreg. verb ir* we are going, we go

pronto soon

opinar to express an opinion, say

querer decir (*idiom*) to mean

buen *form of bueno used before a masc. sing. noun*

psicólogo psychologist

ya lo creo (*idiom*) certainly, of course

lo que that which

pasar to pass; to happen, go on

la mente mind

relámpago lightning, flash

de antemano (*idiom*) beforehand

va (*irreg. verb ir*) is going

caer to fall

rayo thunderbolt, lightning

examinar to examine

eso sí que es (*idiom*) that certainly is evidente obvious, evident

sobremamente above all, tremendously

Escipión Africano Scipio Africanus

sin without

duda doubt

ninguno *after noun has negative force* not any, no, none

principal main, principal

gran great (*from grande, used before sing. noun, either masc. or fem.*)

el héroe hero

el que the one who, he who

vencer to conquer

Aníbal Hannibal

conquistar to conquer

Cartago Carthage

a Cartago (*a is used before geographical names used as objects of verbs*)

todavía still

no me dice nada (*idiom*) it doesn't
mean anything to me
sin existir él without his existing
materno maternal
cartaginense Carthaginian
de (*before numbers*) than
doscientos two hundred
disputar to dispute
dominación domination, control
el or la mar sea
establecer to establish
fundar to found
la ciudad city
el jefe chief, leader
partir to leave, set out
cruzar to cross
los Pirineos the Pyrenees
los Alpes the Alps
atacar to attack
por poco (*idiom*) almost
tal such a
probable probable
tener que ver (*idiom*) to have to do
enviar to send
la base base
llevar to carry
guerra war
finalmente finally
fecha date
veinticinco twenty-five
tener 25 años (*idiom*) to be 25 years
old
patria fatherland
acusar to accuse
el ladrón thief, robber
terminar to end
destierro exile

subyugar to subjugate
nieto grandson
adoptivo adopted
raza race
amar to love
la libertad liberty
tras *prep.* after
nunca never, ever
heróico heroic
defensa defense
Numancia *The ruins of this city, near
the modern Soria, have been excavated.*
rendirse to surrender
perecer to die, perish
llama flame
consumir to consume
llevarse un chasco (*idiom*) to be dis-
appointed
cautivo captive
puede (*irreg. verb*) is able, can
celebrar to celebrate
el desfile parade
triumfal triumphal
símbolo symbol
el valor bravery
antepasado ancestor
el amor love
caída fall
ciento one hundred
treinta thirty
resistencia resistance
desaparecer to disappear
llegar a ser (*idiom*) to become
tan . . . como as . . . as
mismo same; very; myself, them-
selves, etc.
imperial imperial

► Cuestionario

- (1) ¿Cómo sabe Enrique que el profesor va a dar un examen relámpago?
- (2) ¿Qué llama Jorge a Enrique?
- (3) ¿Qué quiere saber una muchacha?
- (4) ¿Cuál es el asunto probable del examen?
- (5) ¿Saben los otros algo acerca de Escipión?
- (6) ¿Por qué no debemos olvidar su nombre?
- (7) ¿Cuántos años tiene Escipión a la fecha de la conquista de Cartago?
- (8) ¿Qué dice Enrique sobre la influencia de Escipión en la lengua de España?

- (9) ¿Quién es Aníbal?
- (10) ¿Qué ciudad fundan los cartaginenses en España?
- (11) ¿Por qué va Escipión a España?
- (12) ¿Termina Escipión su vida en Roma?
- (13) ¿Es éste el mismo Escipión que conquista a Numancia?
- (14) ¿Por qué es Numancia un símbolo para los españoles?
- (15) Después de la caída de Numancia ¿resisten los iberos todavía contra los romanos?

► INDUCTIVE GRAMMAR

- 1 What is the verb ending for the first person singular in the present indicative? Is it the same in all three conjugations?
- 2 What is the ending for the first person singular in the present subjunctive in the three conjugations? What other form in each conjugation is identical with it? How can we make clear which form is meant?
- 3 We have already learned the direct object pronoun *me* and the indirect object pronoun *to me*. What are they? What is the reflexive object pronoun *myself* or *to myself*?
- 4 What is the form for *me* after a preposition? Does this form correspond with the subject pronoun? Do the subject and prepositional forms correspond in other persons that you know, i.e. *we*, *for us*, etc.?
- 5 What is the form for *with me*?
- 6 Examine again *Práctica*, Ex. 6. Can you generalize about the endings of the neuter article and pronouns?
- 7 Is it wrong to use a double negative in Spanish?

► TEMA

Imagine que usted tiene que escribir un examen sobre Escipión. Escriba algo sobre la vida y la importancia de este héroe romano.

WORD ORIGINS

It is possible to trace the etymology of words and to study their semantic change; but is it also possible to find their ultimate origins? It is hardly worthwhile for us to speculate here on the remote beginnings of human speech. Let us examine what has happened in the last two or three thousand years. It is very probable that the same or similar trends and patterns were active back to the very dawn of language.

After a little study of the new words in any language, we are immediately struck by the fact that almost all of them are either formed out of old materials native to the language or borrowed from another language. There is a small residue of words which are new creations. In 1907 the word *blurb* was invented to designate the publisher's eulogistic notice of a book; *slum* appeared out of nowhere in the nineteenth century; *bad* and *big* made their appearance in the thirteenth century,

and a little earlier *dog* began to replace *hound*. These words belong to the small group whose origins we do not know. Some of them may be onomatopoeic, imitating the sound of the thing designated (*dog dog* for *bow-wow*). In any case, they are not derivatives from earlier words or borrowings from other languages.

Leaving borrowed words out of the picture for now, we can say that English has three ways of creating new words: (1) by compounding radical concepts—*lighthouse*, *bird-cage*; (2) by creating one part of speech from another, as a verb derived from a noun—to *eye*, or a noun from a verb—a *glance*, a *find*; or a verb from an adjective—to *faint*; and (3) by affixation, or the use of prefixes and suffixes—*unbelievable*. English makes abundant use of all these methods, but Spanish seldom uses type one; it has managed to build up a huge vocabulary without much compounding.

Compounding in English depends on word order, specifically on our feeling that the word preceding a noun alters or modifies that noun. Hundreds of words—*lighthouse*, *railroad*, *sunset*, *sunflower*, *schoolboy*, *windmill*, *sawmill*—are made up by this process. Gradually we forget that there are two components, as few people think of *railway* as a compound. Then the sound changes of the language work on the new word and often alter it until only the linguist can see that the word is in fact a compound—*thirteen* = *three ten*; *daisy* = *day's eye*; *Thursday* = *Thor's day*. The pattern of compounding is so well established that we can join words of any part of speech, not just nouns, to make new nouns—the *know-how*, a *dead beat*, a *clean-up*, a *holdup*. We can also string together nouns—*Pullman railway car*—in what amounts to a multiple compound.

Spanish almost never compounds nouns. Remember *casa de piedra* is its pattern for *stone house*. Sometimes it makes up a combination of a verb form plus a noun, like the English *pickpocket* or *turnkey*—*sacacorchos* *corkscrew* (*saca it extracts*, *corchos corks*), *rascacielos* *skyscraper* (*rasca it scrapes*, *cielos heavens, sky*), *abrelatas* *can opener* (*abre it opens*, *latas cans*), *pisapapeles* *paperweight* (*pisa it treads upon*, *papeles papers*). This compounding is not very active in Spanish today; if I make up a new combination, say *corta-árboles* *tree cutter*, Spanish speakers would say there simply is no such word (although *cortaplumas* *penknife* exists) while English speakers would accept *tree cutter* without difficulty.

As English gradually changed through the centuries, many verbs came to have forms identical to their corresponding nouns—to *love*, *the love*; to *care*, *the care*; to *fight*, *the fight*. This created a pattern which drew in many other words. *Cook*, *skin*, and *worship* were originally only nouns, but on the analogy of *love-to love* people began to say *to cook*, *to skin*, and *to worship*. Reversing the process, verbs were used as nouns: *to glance* gave a *glance*, *to flutter* gave a *flutter*, and *to kill*, a *kill*.

This process is very active in English, but does not operate in quite the same way in Spanish.

► It is true that we can use any Spanish infinitive as a noun—*Ver es creer*, *Seeing is believing*—but this infinitive is rarely felt to be a noun. Since all verb forms have endings which show them to be verbs, they cannot easily become nouns. *Un pagaré* (lit. *an I-shall-pay*) is an I.O.U. because the first word of this type of document is *pagaré*. ◀

Although Spanish cannot use nouns as verbs or verbs as nouns, it does form nouns on the roots of verbs or verbs on the roots of nouns. The noun is made up of the root of the verb plus a vowel ending (-a, -o, or -e); the verb is composed of the noun root plus an infinitive ending. These patterns developed in Spanish because the language had taken from Latin many pairs of obviously related words: **arma** *arm*, *weapon*, **armar** *to arm*; **forma** *form*, **formar** *to form*; **cambio** *change*, **cambiar** *to change*.

It is oftentimes difficult to know whether noun or verb existed first, as we are not so well informed on the history of individual Spanish words as we are on English words. A verb **poder** *to be able* came to be used as a noun **el poder** *power* and then developed a new verb **apoderarse de algo** *to take possession of something*. The noun **dueño** *master* gave rise to the verb **adueñarse** *to become the master*. **Cruz** *cross* and **cruzar** *to cross*, **baño** *bath* and **bañar** *to bathe*, **reino** *kingdom* and **reinar** *to reign* are cases in which the noun probably existed before the verb; but the verbs **basar** *to base*, **hablar** *to speak*, and **combatir** *to combat* are probably the sources of **base** *base*, **habla** *speech*, and **combate** *fight*. Although a vowel is usually added to the root in order to make the new noun, this ending merely makes the word conform to the sound and rhythm patterns of the language. It adds nothing to the meaning, as do the suffixes, and it should not, in my opinion, be classified with them.

Spanish and English both make a great number of new words by affixation. Some affixes are active today—*anti-* or *super-*—others are dormant, being recognized as affixes only by the language-conscious few: *-th* on *depth*, *youth*, *width*. Many affixes of Spanish correspond in origin and meaning to their English counterparts.

► Corresponding Verb-forming Suffixes

English	Spanish
-ify to classify	-ificar clasificar
-ize to organize	-izar organizar

English also has *-ate* (to donate), *-en* (to sadden) Spanish has the very active verb-making suffix *-ear* (**voltear** *to turn over*, **cranquear** *to crank*, and the suffix *-ecer* which signifies *to become*, **envejecer** *to become old*, **oscurecer** *to become dark*).

► Corresponding Noun-forming Suffixes

English	Spanish
-er butcher	-ero carnicero
-ery bakery	-ería panadería
-ty beauty, liberty	-dad or -tad beldad, libertad
-tude pulchritude, altitude	-tud pulcritud, altitud
-tion action	-ción acción
-ist artist	-ista artista

-*ment* movement, payment
-*y* courtesy
-*ure* culture

-*miento* or -*mento* movimiento, pago
-*ía* cortesía
-*ura* cultura

English also has the noun-forming suffixes -*ness* (goodness), -*dom* (kingdom), -*ship* (kinship); Spanish has -*eza* (*belleza* beauty), -*ada* (*llegada* arrival), -*anza* (*esperanza* hope), -*dor* (*conquistador* conqueror), -*ez* (*escasez* scarcity).

► Adjective-forming Suffixes

-*able* favorable

-*ible* credible

-*al* general

-*ar* familiar

-*an* republican

-*ous* famous

-*ary* revolutionary

-*esque* novelistic

-*able* favorable

-*ible* creíble

-*al* general

-*ar* familiar

-*ano* republicano

-*oso* famoso

-*ario* revolucionario

-*esco* novelesco

English also makes adjectives with -*ish* (boyish), -*y* (fiery), -*ful* (flavorful), -*ly* (manly, cowardly).

Numerous prefixes also correspond in use and meaning: English *anti-*, *super-*, *dis-*, *ex-*, *in-* are the same in Spanish (except Spanish *des-* for *dis-*).

We can add two or more affixes to the same word in both languages: *in-dis-pens-a-bil-ity*, *indispensabilidad*. A single word root often gives rise to a whole family of words by combining with various affixes. The root of *estar*, whose fundamental meaning is *to stand (still)*, has given us *estable* *stable*, *estación* *station*, *estado* *state*, *estatua* *statue*, and each of these new formations has its derivatives: from *estable* we have *estabilidad* *stability*, *establecer* *to establish*, *desestablecer* *to disestablish*, *establecimiento* *establishment*, etc. A rich vocabulary can be developed from a limited number of radical concepts and a sufficient number of affixes.

► **MODELOS**

You (<i>familiar singular</i>) are speaking well but I want you to speak better.	1 Hablas bien pero quiero que hables mejor.
You are learning a lot but the professor wants you to learn more.	2 Aprendes mucho pero el profesor quiere que aprendas más.
You are writing the first exercise; it is necessary for you to write the second also.	3 Escribes el primer ejercicio; es necesario que escribas el segundo también.
Speak! Speak to me! Learn the words! Learn them! Write the letter! Write it!	4 ¡Habla! ¡Háblame! ¡Aprende las palabras! ¡Apréndelas! ¡Escribe la carta! ¡Escríbela!
Don't speak to me! Don't learn it! Don't write to him!	5 ¡No me hables! ¡No lo aprendas! ¡No le escribas!
You know that that letter is for you; it is yours.	6 Tú sabes que aquella carta es para ti; es tuya.
Isn't your grandfather with you? Is he helping you?	7 ¿No está tu abuelo contigo? ¿Te ayuda?
You have been getting up early for a month.	8 Hace un mes que te levantas temprano.
You have had that watch three weeks.	9 Tienes aquel reloj desde hace tres semanas.
You are a good poet; your brother is a great writer.	10 Tú eres un buen poeta; tu hermano es un gran literato.
That tall (big) old man is a good man.	11 Aquel viejo grande es un hombre bueno.
It is bad weather now; it is very hot.	12 Hace mal tiempo ahora; hace mucho calor.

► **PRÁCTICA**

1 Cambien ustedes las frases siguientes del trato formal [formal mode of address] al trato familiar:

- (a) ¡Hable usted claramente!
- (b) ¿Lo lee usted conmigo?
- (c) ¿No lo sabe usted?
- (d) ¡Aprenda usted la primera palabra!
- (e) Usted es un buen amigo.
- (f) ¡Escriba usted mucho!
- (g) ¡No me hable usted!
- (h) ¿Tiene usted un hermano?
- (i) Usted nos enseña la lección.
- (j) ¿Se levanta usted temprano?
- (k) ¡Ayúdeme!
- (l) ¡Consulte usted al buen profesor!
- (m) ¿No fuma usted?
- (n) ¿Qué compra usted ahora?
- (o) ¿Cómo se llama usted?
- (p) ¿Me invita a comer con usted?

2 Pónganse* las frases siguientes en español, en la forma familiar:

- (a) I want you to help me.
- (b) Don't speak to him!
- (c) For you it is easy.
- (d) Are you writing the first sentence?
- (e) Who is with you?
- (f) Those books are yours.
- (g) Have you been working for two weeks?
- (h) Is your grandfather a great writer?
- (i) They say that you are a good man.
- (j) Do you wash your hands every day?
- (k) You have to work now.

3 Pónganse las frases del segundo ejercicio en el trato formal.

4 Contéstense las preguntas siguientes:

- (a) ¿Cuánto [how much] tiempo hace que estás en la clase de español?
- (b) ¿Hace buen tiempo ahora?
- (c) ¿Desde cuándo estudias español?
- (d) ¿Hace mucho tiempo que escuchas al profesor?
- (e) ¿Qué tiempo hace en agosto?
- (f) ¿Escribe muchos libros aquel gran literato?
- (g) ¿Cuánto tiempo hace que le ayudas?
- (h) La casa en que vives ¿es tuya?
- (i) ¿Quién vive contigo?
- (j) ¿Desde cuándo te levantas temprano?
- (k) ¿Cómo te llamas?

* **Pónganse** is a command, an irregular form of *poner* to *put*.

5 Cambie usted los verbos de la Lección XIII, ejercicios uno, dos y tres, a la segunda persona del singular.

► LECTURA

Algunas veces en la primavera, cuando hace mucho calor, la clase de español se reúne sobre el césped, delante del edificio Old Main. El profesor divide la clase en pequeños grupos y en cada grupo uno de los ayudantes españoles dirige la conversación. Hoy se habla del trato familiar. Escuchemos lo que dicen los estudiantes de un grupo.

—Ya sé las formas del trato familiar— dice Elena Brown — pero todavía no sé cuándo emplearlas. ¿No puede usted explicarme eso, Enrique?

—Con muchísimo gusto, Elena. El trato familiar es el que se emplea en la familia. También se usa con los amigos íntimos y con los niños. Podemos tutear a toda persona que llamamos por su nombre de pila, pero no a las personas de respeto, es decir, a las que no son buenos amigos o las que tienen muchos años más que nosotros. El turista no emplea casi nunca esta forma, pero el que vive algún tiempo en un país de habla española tiene que emplearla más que el trato formal. Es que hablamos con los miembros de la familia y con los amigos íntimos mucho más que con los extraños.

—Y en la clase ¿qué debemos emplear?— pregunta Elena.

—Pues entre estudiantes españoles se usa el trato familiar. El hecho de ser discípulos les hace amigos. Naturalmente al profesor le debemos más respeto y no le tuteamos.

—Si me permites tutearte a ti . . .

—¡Claro! Me gusta mucho. Y te tuteo a ti también.

—Quiero preguntarte si en las familias los hijos siempre usan el trato familiar con sus padres.

—Hay algunas familias en que los hijos tutean a la madre y no al padre. Sin embargo hace algunos años que casi todos los niños hablan también de tú al padre. Los niños ya no tienen miedo al padre como antes. Las relaciones entre padre e hijo llegan a ser más amistosas. La vida cambia en España como en todas partes.

—¿Por qué hay dos tratos, el formal y el familiar?— pregunta Jorge Smith.

—Casi todas las lenguas tienen las dos formas— contesta Enrique. —En inglés no existe ahora más que el trato formal, es decir, *you*. Pero en la poesía leemos las palabras *thou*, *thee* y *thy*, que son exactamente iguales a *tú*, *te* y *tuyo*.

—Es verdad— dice Jorge. —En inglés usamos el plural como trato de respeto. Pero ¿qué origen tiene la palabra *usted*?

—Es descendiente de la expresión *vuestra merced*, que quiere decir *your Grace*. Exactamente como usamos la tercera persona del verbo con *your Grace* y decimos *your Grace HAS* pero *you HAVE* así en español decimos *usted TIENE* pero *tú TIENES*.

—La situación es bastante complicada en español— comenta Elena. —Me parece que usan otras formas del trato familiar en la América del Sur.

—Sí, es verdad. Pero hablemos de eso otro día. No olvidemos el refrán que dice 'Le basta al día su propio afán'.

► Vocabulario

primavera	spring(time)	es que (<i>idiom</i>)	it's because; the fact is that
reunirse	to meet, get together	miembro	member
el césped	lawn, grass, sod	extraño	stranger
cada (<i>invariable</i>)	each	hecho	fact
ayudante	assistant	condiscípulo	fellow student
dirigir	to direct	naturalmente	of course
escuchar	to listen to	deber	to owe; ought
lo que	that which, what	los padres	parents
todavía	still	sin embargo	nevertheless
muchísimo	very much	año	year
el que	that which; the one who, he who	hablar de tú	to speak in the familiar form
íntimo	intimate	miedo	fear
niño	(small) boy, child; <i>plu.</i> children	tener miedo a or de (<i>idiom</i>)	to be afraid of
tutear	to talk in the familiar form to	e (<i>before word beginning with i or hi</i>)	and
toda persona	every person	amistoso	friendly
nombre de pila	given name, first name	la parte	part; direction
pila	baptismal font	en todas partes (<i>idiom</i>)	everywhere
respeto	respect	poesía	poetry
persona de respeto	person deserving respect	igual	equal; the same
es decir (<i>idiom</i>)	that is to say	tercero	third
tener ... años (<i>idiom</i>)	to be ... years old	complicado	complicated
turista	tourist	comentar	to comment
casi	almost	el sur	south
algún	<i>shortened form of alguno used before a masc. sing. noun</i>	el refrán	proverb
el país	country	bastar	to be sufficient, be enough
el habla (<i>fem.</i>)	speech	propio	own
		el afán	anxiety, trouble

► Cuestionario

- ¿Cuándo se reúne la clase en el césped?
- ¿Cómo y por qué se divide la clase?
- ¿Cuál es el asunto de conversación en uno de los grupos?
- ¿Qué no sabe Elena?
- ¿A quiénes podemos hablar de tú?
- ¿Usa el turista la forma familiar?
- Si vives muchos años en España ¿tienes que emplear el trato familiar?
- ¿Con qué trato se hablan los estudiantes? ¿Cómo hablan al profesor?
- ¿Es costumbre en España tutear al padre?
- ¿Tenemos dos tratos en inglés? ¿Cuáles son?
- ¿Cuál es el origen de la palabra *usted*?
- ¿Con qué persona del verbo se usa *usted*?
- ¿Hay otros tratos familiares en la América del Sur?

- (14) ¿Va Enrique a explicarlos hoy?
 (15) ¿Qué refrán no debemos olvidar?

► INDUCTIVE GRAMMAR

1 Draw up a column of Spanish verbs in the third person singular in both the indicative and the subjunctive; for example, *he speaks, eats, writes, wishes, knows*. Opposite each of these forms put the second person (or **trato familiar**). Compare the two lists and draw a conclusion. (Note: an exception is *es-eres*.)

2 What is the subject pronoun *you* (familiar)? The prepositional form as in *for you*? Compare these to the forms for *he-for him, she-for her, they-for them, you* (formal)—*for you*. Now compare *you* (familiar)—*for you* with *I-for me*. In which case do you find a similarity? Is this similarity strengthened by a comparison of *with me* and *with you* (fam.)?

3 Look at the commands in modelos 4 and 5. You will notice that the negative commands in modelo 5 are what you would expect—the familiar form of the present subjunctive. Like the commands with the **trato formal**, they are greatly softened, since bossing people around, especially telling them what *not* to do, goes against Spaniards' ideas of courtesy.

The verb forms in modelo 4 are identical with the third person singular present indicative, but they have a different origin and use. They are imperative forms, used for commands, but only in the **trato familiar** and when no negative accompanies the verb.

4 What is the position of the object pronoun with a negative command? With a positive command? With an infinitive?

5 Examine modelos 8 and 9 again. Analyze the English of the two patterns. What does *You have been getting up early for a month* really mean? The action started a month ago but it is still going on in the present time. Spanish says, *It makes a month that you are getting up early* [because you still are getting up early], or *You have this watch* [you still have it] *since three weeks ago*. We shall see later that *Three weeks ago* is in Spanish idiom *Hace tres semanas, It makes three weeks*.

Now, looking at the interrogative forms of the same idiom (Práctica, Ex. 4), what are *two* ways to begin a question with *How long . . .*?

6 How do we say *the first exercise, a great poet, a good friend*?

Only a few adjectives are shortened in this way. The following drop the final *-o* before a *masculine singular* noun: **uno** (un libro), **alguno** and **ninguno** (algún dinero, ningún dinero), **bueno** and **malo**, **primero**, **tercero**, and **postrero**.

Grande becomes **gran** *great* before either masculine or feminine singular nouns; **ciento** *hundred* becomes **cien** before either masculine or feminine plural nouns (**cien mujeres**) or before numerals larger than itself (**cien mil**, but **ciento treinta y dos**).

► Obviously, the same shortening process—technically called *apocopation*—is illustrated in the two sets of forms of the possessives. For example, in Old Spanish the great hero called *the Cid* is regularly **mío Cid**, which became the modern **mi Cid**, just as the archaic English expression *mine host* has become *my host*. Apocopation should be related to

synalepha (Lesson VI). Old Spanish *bueno hombre* was actually pronounced like the modern *buen hombre*. ◀

7 When we say *It is warm* in Spanish, what is the literal translation of the Spanish idiom? How does this affect the word *very* in the sentence *It is very warm*?

Most idioms of weather are made on the same pattern: e.g. *Hace mucho frío* *It is very cold*.

► TEMA

Un estudiante español se matricula en tu universidad. Quieres ser su amigo y principias una conversación con él. Después de algún tiempo de trato formal, él te explica el trato familiar. Él te tutea a ti y tú a él.

COGNATES

As you read the list of affixes which correspond in English and Spanish, you were probably struck with the practical value of knowing them. You come upon an unknown word in Spanish; oftentimes you can analyze it into root plus affixes—*precioso* = *precio* *price, worth* + *oso* = *-ous, -ful*, hence *precioso* *full of worth, precious*; *juventud* = *juven* + *tud*, where we guess that *juven-* is related to *joven* *young* and we know that *-tud* makes the adjective into an abstract noun, hence *juventud* *the quality of being young, youth*. This knowledge is a great help in going from Spanish to English but only of little importance in the reverse process of going from English to Spanish, as we never know which one of the affixes Spanish is going to use. We are in the same position as a Spanish speaker who wishes to make an abstract noun out of *cool*. What is it—*coolth* like *warmth*, *coolity* like *amity*, *coolitude* like *altitude*, or *coolness* like *goodness*? Only someone who knows the language can say which forms *do* exist, although in theory they *all could* exist.

The number of affixes is relatively limited. It is not difficult to know them all. On the other hand the number of roots is great: almost no one knows all the radical concepts of any language, even his own. In analyzing words, our success depends mainly on our ability to associate the root with some other word, either English or Spanish, which we know. If we happen to know Latin, we can frequently relate the Spanish root to a Latin word, since Spanish is principally derived from Latin.

An English word related to a Spanish word in origin and meaning is said to be cognate to that word, and the two words are cognates. Why are there related words in the two languages? Because Spanish grew directly out of Latin, and English, after the conquest of England by the French-speaking Normans, took over a great number of words from French which was itself derived from Latin. Moreover, up to recent times every educated person knew Latin, so literary men often borrowed words from Latin. This was especially true during the Renaissance, when a desire to enrich the various languages was prevalent, and English and Spanish writers often borrowed the same Latin words.

Before the Normans brought French to England our ancestors spoke a Ger-

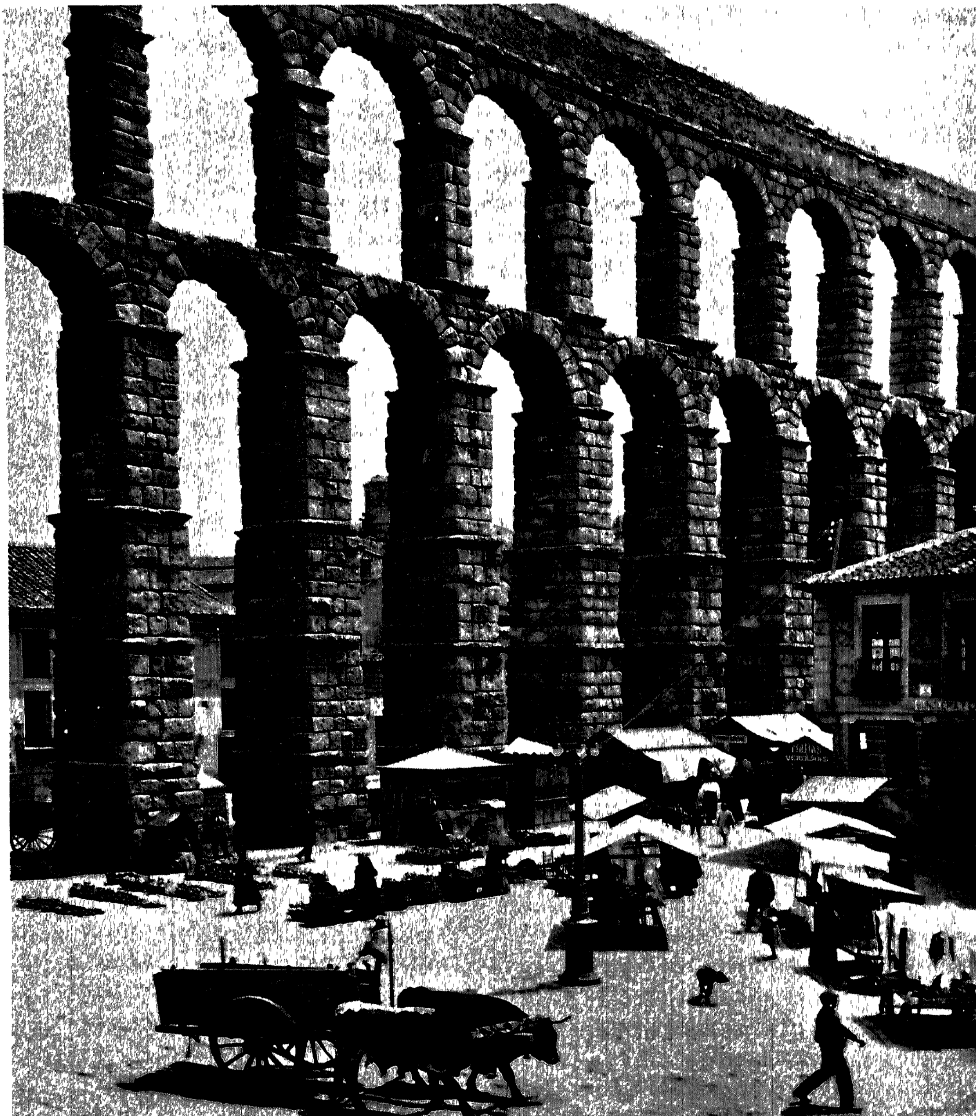
manic tongue, Old English, or Anglo-Saxon. From Old English we have a store of words which are unrelated to Spanish. We may also have a word, originally Latin, which developed through sound-change in French to a form (and perhaps a meaning) quite different from the Latin, so that during the Renaissance the same Latin word was borrowed again. This gives us groups like *still* (as in *hold still!*) from Old English, *coy* from French, where it developed from the Latin *quietus*, and *quiet*, a late learned borrowing directly from Latin. Again, Old English *narrow*, French *strait*, Latin *strict*, all of which had originally the meaning *narrow*. In fact, the Strait of Magellan is the *narrows* and even today a *strict interpretation* is a narrow, restricted one.

When we are looking for cognates to Spanish roots, it is almost always useless to seek them in the Germanic word stock of English. Only a few Germanic words, most of which have to do with war, developed into cognate forms in both English and Spanish—*helmet*, *almete*. How can we separate the Germanic roots of English from the Latin-French elements? A few practical rules will usually put us on the right track.

Most Old English root words are monosyllabic: *friend*, *free*, *king*, *know*. When they combine with suffixes, they keep the accent on the root: *friendship*, *freedom*, *kingship*, *knowledge*. They usually combine with the suffixes which do not occur in Spanish, as the examples just given show. On the other hand, English words coming from either French or Latin almost always shift the accent when a suffix is added: *incarnate*, *incarnation*; *create*, *creation*, *creativity*; *frail* (*fragile*), *fragility*. These words show a preference for the same affixes that occur in Spanish; they often bear one of the Latin prefixes—*ab-*, *abs-*, *ad-*, *con-*, *de-*, *dis-*, *ex-*, *per-*, *pre-*, *pro-*, *re-*, and *trans-*—which would not usually be combined with an Old English root. For example, the root *-tain*, related to the Spanish *tener*, occurs in *abstain*, *contain*, *detain*, and *pertain*. These words are cognate to Spanish *abstener*, *contener*, *detener*, and *pertenecer*.

In the practical application of our knowledge, we will have no difficulty recognizing cognates that are exactly or nearly alike: *general general*, *altar altar*, *remedio remedy*, *historia history* and *story*. Now that we know the suffixes, we should recognize *posibilidad* as *possibility* and *nación* as *nation*. But will we recognize the root of *marital* in *marido husband*, the root of *pulverize* in *polvo dust*, and that of *grateful* in *agradecer to be grateful for, to appreciate*? If we know *alegre happy* will we see that *alegrar* means *to make happy* and *alegrarse de algo to become happy or be glad about something*? Will knowing *casa house* make us see that *casarse con* is *to set up housekeeping with; to marry*? The ability to see these relationships can be acquired and increased with practice. Look up the etymology of the doubtful English words in a good English dictionary; don't just guess.

Beware of false cognates. Spanish *once eleven* and English *once* do have something in common as to origin, but nothing as to meaning. *Éxito* means *success*, *suceso* means *event*, *actual* means *present day*. *Asistir* is *to be present*, *desgracia* is *misfortune*, *largo* is *long*, and *pariente* is *relative*. *Delito* is *crime* but *deleite* is *delight*. You will be able to add more words to this list as you develop your ability to recognize true and false cognates.



BURTON HOLMES FROM EWING GALLOWAY, N.Y.

El acueducto de Segovia

► MODELOS: Verbos irregulares

<i>poner</i>	to put; (I put, you put, he puts, we put, they put)	PRES. INDIC. PRES. SUBJ.	1	pongo, pones, pone, ponemos, ponen ponga, pongas, ponga, pongamos, pongan
<i>venir</i>	to come		2	vengo, vienes, viene, venimos, vienen venga, vengas, venga, vengamos, vengán
<i>traer</i>	to bring		3	traigo, traes, trae, traemos, traen traiga, traigas, traiga, traigamos, traigan
<i>oír</i>	to hear		4	oigo, oyes, oye, oímos, oyen oiga, oigas, oiga, oigamos, oigan
<i>decir</i>	to say, tell		5	digo, dices, dice, decimos, dicen diga, digas, diga, digamos, digan
<i>hacer</i>	to do, make		6	hago, haces, hace, hacemos, hacen haga, hagas, haga, hagamos, hagan

Like *poner*: *salir* (*salgo, sales*, etc., but *salimos*) to go out and *valer* (*valgo, vales*, etc.) to be worth, to avail

Like *traer*: *caer* (*caigo, caes*, etc.) to fall

Like *venir*: *tener* (*tengo, tienes*, etc., but *tenemos*) to have, possess, hold

IRREGULAR IMPERATIVES: *pon, sal, val, ven, ten, di, haz*.

► PRÁCTICA

1 Completen ustedes la frase 'María quiere que yo . . .' con la forma conveniente de los verbos siguientes:

- | | | |
|-------------|-----------|---------------------|
| (a) salir | (b) traer | (c) decir la verdad |
| (d) hacerlo | (e) venir | (f) oírlo |
| (g) poner | (h) valer | (i) caer (j) tener |

2 Completen ustedes la frase 'Es probable que ustedes . . .' con los mismos verbos del ejercicio uno. [Hint: *Es probable* is followed by the subjunctive.]

3 Completen ustedes la frase 'Es necesario que tú . . .' con los verbos del primer ejercicio.

4 Pongan ustedes lo siguiente en la forma conveniente del español:

we hear	we are making
we have	we go out
we are worth	we come
we are putting	we are bringing
we are saying	we are falling

5 Cambien ustedes los verbos del ejercicio cuatro a la primera persona del singular del indicativo.

6 Hagan ustedes que el sujeto de los verbos del ejercicio cuatro sea *usted* en lugar de *we*.

7 Pongan ustedes el pronombre 'ellos' como sujeto de los verbos del ejercicio cuatro.

8 En el cuarto ejercicio pongan ustedes *tú* como sujeto de los verbos.

9 Pongan los mandatos siguientes (a) en la forma familiar, (b) en trato formal, (c) en la forma negativa del trato familiar: *Say!*, *Put!*, *Hear!*, *Bring!*, *Come!*

► LECTURA

—¡Oye!— le dice Roberta a Enrique. —Siempre que discutimos cosas de España nos hablas de los romanos. Francamente, me cansa un poco. ¿Por qué insistes tanto en los romanos?

—¿Crees que los traigo por el pelo? Pues te aseguro que vale la pena de saber algo acerca de ellos. La conquista romana es el suceso más importante de la historia de España.

—¿Por qué dices eso? Haz el favor de ponerme al tanto. Y no me tomes el pelo. No se sabe nunca cuando hables de broma.

—¡Válgame Dios! Siempre hablo muy en serio. Pero vamos al grano. Quieres saber porque los romanos son tan importantes para España. Primero, porque la lengua española es una forma moderna del latín . . .

—Ya lo sé— interrumpe Roberta. —Es lo que dice el profesor Arévalo.

—Bien. Pasemos al segundo punto. En España se hallan innumerables ruinas romanas, como el acueducto de Segovia, los teatros de Sagunto y de Mérida, y las ruinas de Itálica—una ciudad romana cerca de la actual Sevilla. Hay arcos triunfales, templos y coliseos. Se hallan también restos de calzadas romanas, estatuas de dioses y emperadores . . .

—Pero ¿qué significa todo eso?

—¿No comprendes que es una medida de la influencia romana? Aún hay emperadores romanos de origen español, como Trajano que nace en Itálica. Y los escritores latinos del primer siglo después de Jesucristo son casi todos de origen hispánico. Entre ellos se destacan Séneca el filósofo, Marcial y Quintiliano. Para mí esto indica que la romanización de la península ibérica es profundísima.

—Tienes razón. Hay que admitir que la conquista romana es de suma importancia.

► Vocabulario

[Beginning with this lesson, the most obvious cognates, such as **moderno** *modern* and **teatro** *theater* will not be listed in the *Vocabularios* of the individual lessons.]

siempre que	every time that	grano	seed, grain
discutir	to discuss	vamos al grano (<i>idiom</i>)	let's get to the heart of the matter
cosa	thing	ya	already
cansar	to tire	interrumpir	to interrupt
insistir	to insist, emphasize	lo que	that which
tanto	so much	punto	topic, point, heading
pelo	hair	acueducto	aqueduct
traer por el pelo (<i>idiom</i>)	to drag in by the hair	actual	present day
asegurar	to assure	arco	arch
pena	pain, trouble	coliseo	amphitheater, coliseum
valer la pena (<i>idiom</i>)	to be worthwhile	calzada	highway (Roman)
suceso	event	medida	measure
haga (or haz) el favor de (<i>idiom</i>)	please	nacer	to be born
poner al tanto (<i>idiom</i>)	to bring up to date, to let someone in on something	escritor	writer
tomar el pelo (<i>idiom</i>)	to pull one's leg, 'kid'	siglo	century
broma	joke	hispanico	Hispanic, Spanish
hablar de broma (<i>idiom</i>)	to joke	destacarse	to stand out
¡válgame Dios! (<i>idiom</i>)	Heaven help me!	profundísimo	very profound
en serio (<i>idiom</i>)	seriously	la razón	reason; right
		tener razón (<i>idiom</i>)	to be right
		hay que <i>plus inf.</i> (<i>idiom</i>)	it is necessary to
		sumo	the greatest, extreme

► Cuestionario

- (1) ¿En qué insiste Enrique siempre que hablan los estudiantes de la historia de España?
- (2) ¿Le gusta el asunto a Roberta?
- (3) ¿Vale la pena de saber algo acerca de los romanos?
- (4) Haga el favor de decirme algo acerca del origen de la lengua española.
- (5) ¿Por qué es la lengua española una indicación de la profundidad de la romanización de España?
- (6) ¿Qué dice usted acerca del portugués? ¿El vascuence?
- (7) ¿Por qué hay tantas ruinas romanas en España?
- (8) Nombre usted algunas ruinas famosas.
- (9) ¿Por qué nombra Enrique las ruinas?
- (10) ¿Quién es Trajano?
- (11) ¿Quién es Séneca?
- (12) ¿Por qué nombra Enrique a tres escritores romanos?
- (13) ¿Habla Enrique de broma o en serio?

- (14) ¿Tiene Enrique razón al hablar de la romanización de España?
 (15) ¿Qué dice Roberta?

► INDUCTIVE GRAMMAR

1 What letter appears in the first person singular of the indicative of all the irregular verbs we have today? Does this letter appear in the other forms of the indicative?

2 Look at the present subjunctive of the irregular verbs. Which form of the present indicative shows a close relationship with the stem of the present subjunctive?

3 Why does *oír* have an accent on the infinitive and on the form *oímos*?

4 Look at the irregular imperatives. Do these forms have endings? The very lack of an ending is a grammatical signal, just as the absence of a subject pronoun is a signal of a command in English: *Go!* as opposed to *You go . . .*

► TEMA

Escriba usted un diálogo entre profesores de español y de historia sobre la romanización de España.

WORD BORROWING

In our human relationships we often make a distinction between blood relations and relations by marriage. We are prone to say *She's not really my aunt, but just my aunt by marriage*. If we go back a few generations, however, the distinction no longer seems important; my great-aunt (a relation by marriage) seems just as much a member of the family as my grandmother.

The situation is much the same with words. A newly borrowed word, like *sputnik*, isn't quite at home in the language. Words which were borrowed a long while ago, like *die* and *chair*, have attained the status of full membership in the family. For every word which is adopted there are two or three which continue to be strangers and finally disappear from the language. Our European languages show a great deal of word borrowing but also a high percentage of rejection of borrowed words.

Just as we can write a revealing family history on the basis of the persons who marry into it—their social position, education, wealth, and their degree of acceptance into the family—so we can write a fairly accurate cultural history of any language group on the basis of its borrowed words. We start with the premise that a poorer culture borrows from a richer one, or a language of little prestige borrows from a respected neighbor. The richer culture very likely has new inventions and luxuries to pass on to the poorer, and along with the tangible object goes its name. Thus the Germanic tribes, even before the Angles and Saxons invaded England, took over the words *wine* (*vinum*) and *street* (*strata via*, paved street) from Latin. Later, in England, the descendants of the Angles and Saxons borrowed many words from the Danish invaders (9th-11th centuries) and even more from the

Norman French (11th-13th centuries). Still later, with the revival of learning (14th century and following), numerous borrowings from Latin and Greek show the prestige which these ancient cultures and their languages now enjoyed.

The cultural history of Spain as revealed by word borrowings is very similar. After the Romanization of the Iberian Peninsula there is a period of little borrowing until the Arabic invasion. During this early period several Germanic tribes entered Spain, but the Visigoths, the most important of them, were already Romanized and were, in fact, acting at first as the agents of Rome to govern and keep the peace in Spain. The culture they found in Spain was superior to their own; consequently the Visigoths gave practically no new words to the Latin of Spain. Their contributions are limited mainly to place names—for example, Burgos—and personal names like Fernando, Federico, and Ricardo.

The situation was very different after the Arabic invasion. A culture of great prestige and bringing many new amenities is superimposed upon Romanized Spain. The Spaniards had no words for the many new things they saw and the new intellectual subjects they heard about. As we shall see in our next chapter, they borrowed extensively from the Arabic.

A couple of centuries later France was flourishing as the intellectual center of Christendom (12th-13th centuries). The Christians of northern Spain looked to France for artistic and intellectual guidance. Romanesque and Gothic architecture, types of literature, currents of philosophy, all owe much to France. It is natural that many words were borrowed from both French and Provençal (the language of southern France) at this time.

As in England, the revival of learning in Spain caused a wave of borrowing from Latin and Greek. This was done mainly by well-educated literary men; many of their borrowed words did not reach the people and were soon lost from the language. During this period of the Renaissance, many Spaniards were in Italy, where Spain owned and ruled considerable territories. Italian enjoyed great prestige; first because it was felt to be the most direct descendant of Latin, and second because the Renaissance had begun in Italy and the Italians were often the masters of Spanish disciples. Consequently, along with borrowings from the ancient languages we find a quantity of Italian words introduced into Spanish.

At the same time that the Spaniards were taking new words from Italy they were also exploring America. The Indians had many cultivated plants unknown to the Europeans, so the Spaniards took over the Indian names along with the plants. Some examples are *maíz*, *chocolate*, *tomate*, and *patata*. Some other words were also borrowed: *canoa* and *piragua* *canoe*, *huracán* *hurricane*, etc. From Spanish many of these words passed into English.

After the Renaissance the prestige of France rose again in Spain (18th and 19th centuries). The fact that a Frenchman became king of Spain in 1700 is partly responsible for this; the political and literary eminence of France is even more important. All educated Spaniards knew French. Every social or literary trend in France had its counterpart in Spain. Borrowed French words appear in Spanish as a reflection of French influence.

Among cognates we can distinguish several degrees of relationship. There are

words which go back to a common source in the remote parent language; there are ancient borrowings which have taken on the sound patterns of the new language; and there are recent borrowings which are still recognized as foreign words and which can disappear as easily as they appear. Despite the extensive word borrowing of the Spaniards, their language is clearly and basically an offshoot of Latin in both vocabulary and structure.

► **MODELOS: Verbos Irregulares**

<i>saber</i> to know	PRES. IND. PRES. SUBJ.	1	sé, sabes, sabe, sabemos, saben sepa, sepas, sepa, sepamos, sepan
<i>ir</i> to go		2	voy, vas, va, vamos, van vaya, vayas, vaya, vayamos, vayan
<i>dar</i> to give		3	doy, das, da, damos, dan dé, des, dé, demos, den
<i>estar</i> to be		4	estoy, estás, está, estamos, están esté, estés, esté, estemos, estén
<i>ser</i> to be		5	soy, eres, es, somos, son sea, seas, sea, seamos, sean
<i>ver</i> to see		6	veo, ves, ve, vemos, ven vea, veas, vea, veamos, vean

IRREGULAR IMPERATIVES: *ir*—*ve*; *ser*—*sé*. [The others are regular.]

► **PRÁCTICA**

1 Pónganse los verbos siguientes en la primera persona del singular del indicativo: vemos, decimos, damos, hablamos, somos, estamos, vamos, escribimos, sabemos, traemos.

2 Complétese la frase siguiente con la forma conveniente de los verbos del primer ejercicio: María quiere que (nosotros) . . .

3 Complétese de la misma manera la frase siguiente: Es posible que (yo) . . .

4 Cámbiese el sujeto de los verbos del primer ejercicio a *usted*.

5 Cámbiese el sujeto de los mismos verbos a *ellos*.

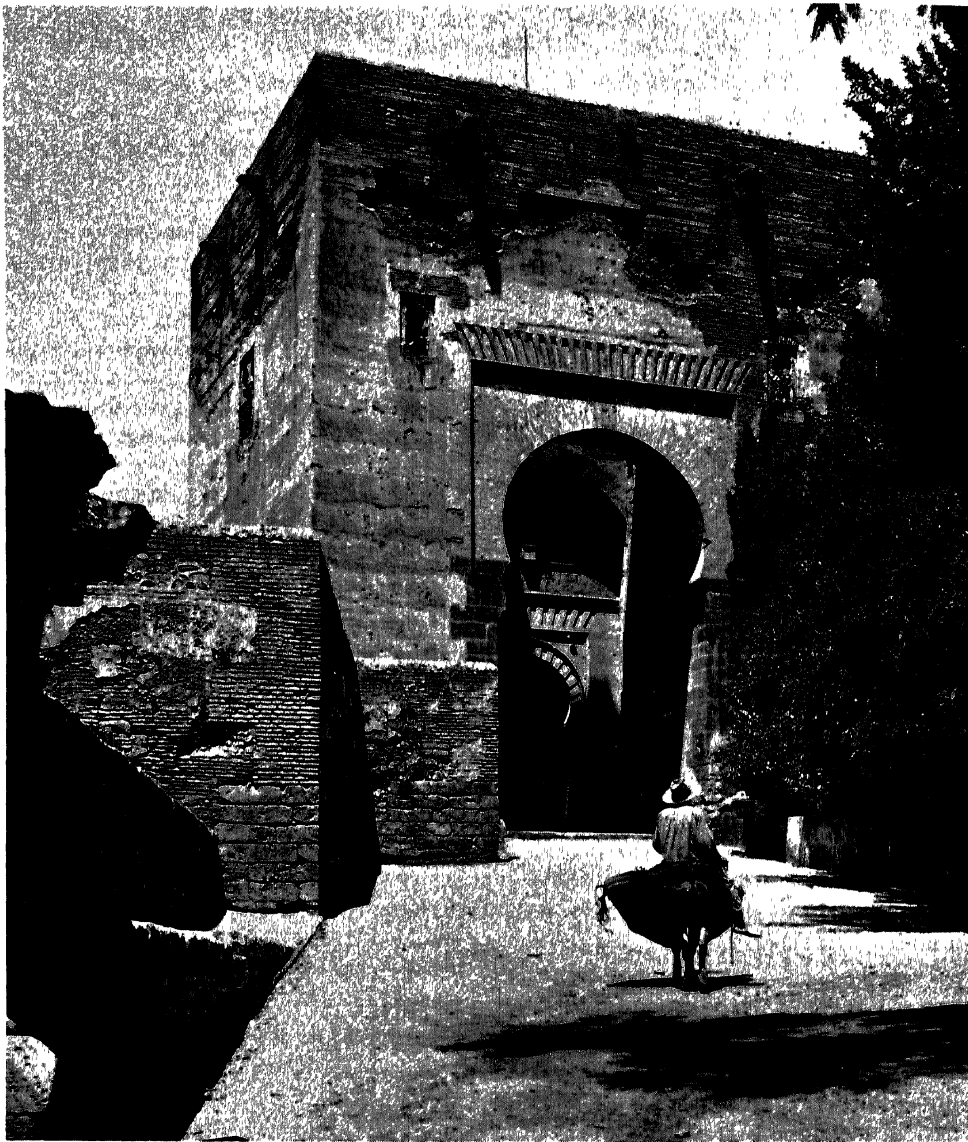
6 Empleen ustedes los verbos del primer ejercicio para hacer mandatos formales en el singular. Ejemplo: vemos—¡vea usted!

7 Hagan ustedes mandatos familiares *negativos* con los mismos verbos. Ejemplo: vemos—¡no veas!

8 Hagan mandatos familiares sin negación con los mismos verbos. Ejemplo: vamos—¡ve!

9 Digan ustedes en español 'Let us speak!' Ahora, pongan todos los verbos del primer ejercicio en esta forma.

10 Pongan los mismos verbos en la forma conveniente para hacer un mandato formal plural. Ejemplo: vemos—¡vean ustedes!



FROM EWING GALLOWAY, N.Y.

Puerta de la Justicia de la Alhambra



FROM EWING GALLOWAY, N.Y

El patio de los leones de la Alhambra

► LECTURA

—Mira esta tarjeta postal— le dice Roberto Morales a su compañera de clase.
—Mis padres están en España y me envían esta foto de la Alhambra. Dicen que les encanta. . . Pero ¿no sabes lo que es la Alhambra? ¡Parece mentira!

Roberto lee en la expresión de Elena Brown que no comprende lo que dice. Con mucha paciencia trata de explicarlo.

—Sin duda sabes que los árabes invaden a España en el año setecientos once. Es una fecha que no debemos olvidar. En pocos años conquistan todo el país excepto un pequeño rincón montañoso en la costa del norte. En aquella región, que se llama Asturias, un jefe militar español, Pelayo de nombre, se mantiene libre de la dominación árabe.

—Ya lo sé. Pelayo es uno de los grandes héroes españoles. Se parece en algo a Jorge Washington ¿no?

—No veo la semejanza. Dime lo que quieres decir.

—Pues cada uno es el padre de su patria.

—Tu comparación es ingeniosa. No está mal. Pero no olvides que sabemos muchísimo más acerca de Washington que de Pelayo. Pelayo es una figura histórica, sí, pero al mismo tiempo es casi un mito.

—Dices que los árabes llegan a España en setecientos once. ¿Por dónde? ¿Cómo van de Arabia a España?

—Primero, hay que hablar un poco del Islam, la religión de los árabes. Sabes que Mahoma es el fundador y profeta del Islam. Vive un siglo antes de la invasión árabe de España. Inspira tanto entusiasmo religioso en sus compatriotas que salen de Arabia y llevan la nueva fe al este, hasta las Islas Filipinas, y al oeste hasta Marruecos, de donde invaden a España.

—¿No hay una leyenda acerca de un conde que invita a los árabes a entrar en España?

—Tienes razón. Es la leyenda del conde Julián de cuya hija se enamora Rodrigo, el último rey visigodo de España. Según el mito, el rey ve a la niña mientras se baña en el río Tago. Es tan bella que él se apodera de ella. El conde Julián, al recibir la noticia de la pérdida de su hija, invita a los árabes a venir a España para vengarse del rey.

—Es poética esa leyenda ¿no es verdad?

—Ya lo creo. Es tan poética que varios grandes escritores españoles la emplean como tema de sus obras.

—Pero ten la bondad de continuar. Olvidamos tu tarjeta postal y la Alhambra. ¿No quieres decirme algo acerca de eso?

—Sí quiero. Pero oigo el timbre que anuncia la próxima clase. Tenemos que darnos prisa. Hablemos de la Alhambra después de la clase.

► Vocabulario

la foto *short for* fotografía

lo que *that which*, what

mentira falsehood, lie

parece mentira (*idiom*) it seems impossible

tratar de + *inf.* to try to

invadir to invade

año year

setecientos seven hundred

once eleven

pocos a few, just a few

excepto except

el rincón corner

montañoso mountainous

costa coast

mantener to maintain

libre free

parecerse a to resemble

en algo (*idiom*) in some respects

¿no? doesn't he?

semejanza resemblance

cada *invariable* each

ingenioso ingenious

no está mal (*phrase*) it's not bad

mito myth

¿por dónde? by what way?, how?

¿cómo? by what means?, how?

Mahoma Mahomet

el fundador founder

la fe faith

el este east

hasta as far as

isla island

el oeste west

Marruecos Morocco

leyenda legend

el conde count

cuyo whose (*relative pronoun*)

enamorarse de to fall in love with

último last

el rey king
 visigodo Visigoth
 niña girl
 mientras while
 bañarse to bathe, swim
 río river
 Tajo *the river that flows by Toledo and enters the sea at Lisbon*
 bello beautiful, good looking, fine
 apoderarse de to take possession of, seize
 al recibir (*idiom*) on receiving
 noticia news

pérdida loss; ruin
 vengarse de to avenge oneself on
 ¿no es verdad? (*idiom*) isn't it?
 ya lo creo (*idiom*) yes, indeed; it certainly is
 varios several
 tener la bondad (*idiom*) please
 sí quiero (*idiom*) yes, I do (wish . . .)
 el timbre bell
 anunciar to announce
 próximo next
 prisa haste, hurry
 darse prisa (*idiom*) to hurry

► Cuestionario

- (1) ¿Dónde están los padres de Roberto?
- (2) Describe la tarjeta postal.
- (3) ¿Con quién habla Roberto?
- (4) ¿Por qué principia Roberto a hablar de los árabes?
- (5) ¿Qué fecha no debemos olvidar?
- (6) ¿Conquistaron los árabes todo el país?
- (7) Dinos algo acerca de Pelayo.
- (8) ¿Con quién compara Elena a Pelayo? ¿Por qué?
- (9) ¿Por qué salen los árabes de Arabia?
- (10) ¿Hasta dónde llegan?
- (11) Según la leyenda ¿quién les invita a entrar en España?
- (12) ¿Por qué quiere el conde Julián vengarse del rey?
- (13) ¿Se emplea la leyenda del conde Julián en la literatura española?
- (14) Mientras hablan de los árabes ¿qué olvidan Roberto y Elena?
- (15) ¿Por qué no pueden continuar la conversación?

► INDUCTIVE GRAMMAR

1 Do you remember that the irregular verbs of Lesson XV all added a *g* to the stem of the first person singular of the indicative? For example, **venir–vengo traer–traigo**. You remember that the present subjunctive of those verbs used the same stem as the first person singular of the indicative – **EXAMPLE: vengo–venga traigo–traiga**.

2 Examine the verbs in today's lesson. They do not add *g* to the stem. Notice, however, that the first person singular of the indicative is usually the most irregular of the forms given.

3 There is general similarity between these new verbs. We should note especially the similarity between *voy*, *doy*, *estoy*, and *soy*.

► TEMA

Escríbase un informe sobre la invasión árabe de España.

ARABIC WORDS IN SPANISH

A great many of the Arabic words which have been borrowed by Spanish begin with the syllable *al-* (alfalfa, alcohol). This *al* is the Arabic article *the*, which was not recognized as a separate word. When a Spanish Christian saw a Spanish Arab holding a strange new plant and inquired its name in Arabic, the answer would be, 'This plant is *the* artichoke' (*alcachofa*) or '*the* cotton' (*algodón*). The Spanish speaker took the *al* to be part of the word.

► In Arabic the *al* become *az* before words beginning with *z*, so in Spanish *azzucena* became *azucena* *lily*, *azzeituna* became *aceituna* *olive*. Before a word beginning with *r* the article became *ar*; thus we get *arroz* *rice* and *arrayán* *myrtle*. ◀

Of course not all words which begin with *al* are Arabic, nor do all Arabic borrowings necessarily begin this way. Yet, with this one fact in mind, we can get some idea of the importance of Arabic influence by looking for place names beginning with *al-* on a good map of Spain. *Alcalá*, *Alcázar*, and *Alcazaba* (all meaning *fortress*) occur many times. We also find *Almadén* *mine*, *Alcántara* *bridge*, *Albufera* *pond*; *cistern*, and many others (*Almería*, *Alcoy*, *Albacete*, *Almedinilla*). Knowing that *medina* means *town*, *city*, we recognize as Arabic foundations *Medina del Campo*, *Medina del Rioseco*, and *Medinaceli*. When we learn that the Arabic *wadi* (river) became *guadi* in Spanish, we can find numerous rivers which still bear Arabic names—the *Guadalquivir* (*Guad-al-quivir* river—the-big or big river), *Guadalajara*, *Guadalcanal*, *Guadalupe*. As you know, some of these rivers gave their names to cities. Later the names were given to newly founded cities or recently discovered territories in Spanish colonies; in the last case, the word has even become a person's name.

If we read over a list of common nouns taken by Spanish from Arabic, we are soon impressed with the usefulness of many of the things named. There are

- (1) names of agricultural plants and products:

almendra almond
alcornoque cork
albaricoque apricot
aceituna olive
alfalfa alfalfa
algodón cotton
acelga Swiss chard
azafrán saffron

- (2) words connected with farm work:

arriate flower bed
acequia irrigation ditch
aljibe water tank

- (3) fishing: there are five different kinds of fish nets whose names come from Arabic

(4) business:

alquilar to rent
almoneda auction sale
almacén storehouse, department store
names of various weights, measures and coins

(5) names of professions and trades:

albañil mason
alfarero potter
albéitar veterinarian
alpargatero maker of *alpargatas*, rope-soled shoes

(6) parts of houses:

azotea flat roof
aldaba door knocker
alcoba bedroom
alacena cupboard

(7) furnishings for houses:

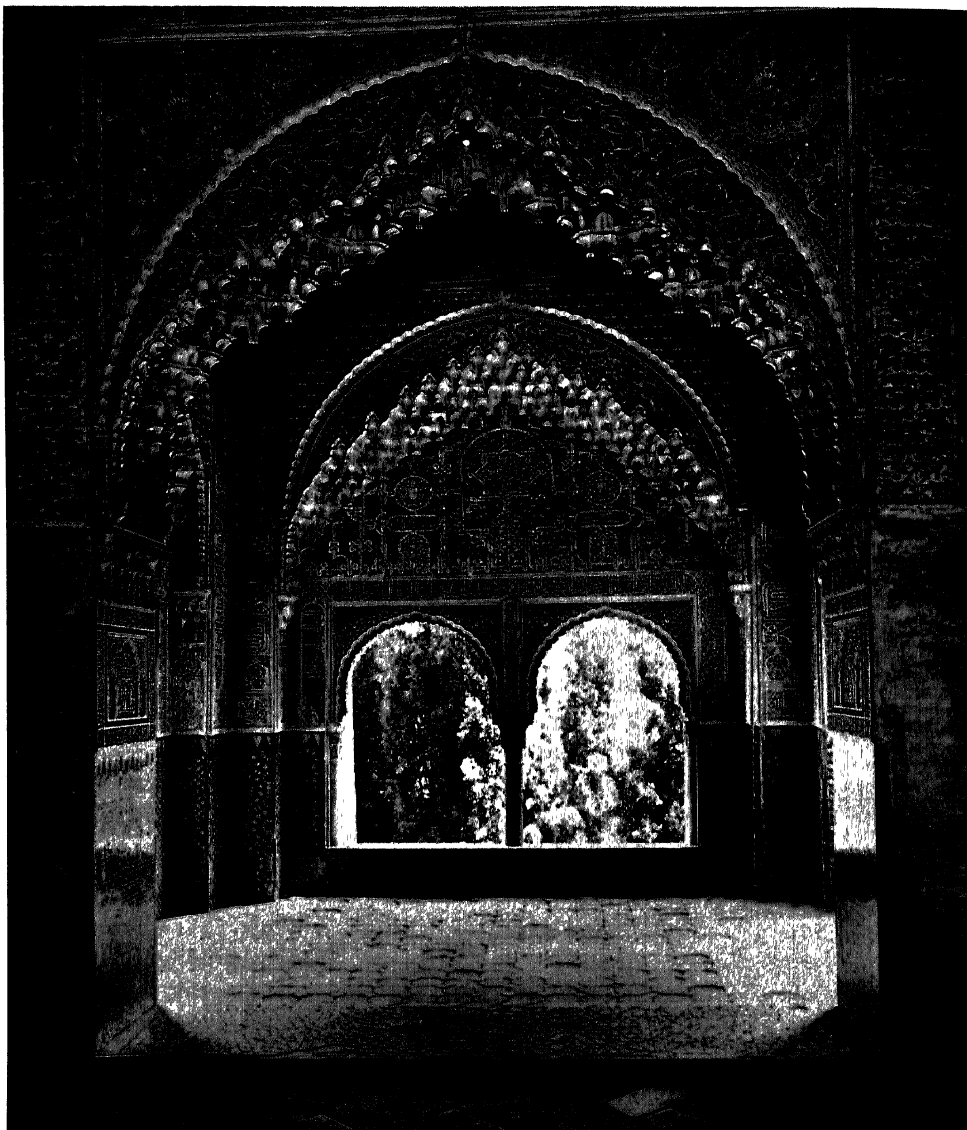
ajuar furniture (or trousseau)
alfombra carpet
almohada pillow

(8) terms for common household articles and foods:

almidón starch
azúcar sugar
aceite [olive] oil
albóndiga meatball

But by no means all of the Arabic-derived vocabulary can be related to things of everyday life. The Arabs had a great scientific bent. Their contribution to the Spaniards' knowledge of chemistry is shown by *alquimia* *alchemy*, *chemistry*, *alcohol*, *álcali* *alkali*, *azufre* *sulphur*, *azogue* *mercury*, *alquitrán* *tar*, *alcanfor* *camphor*, to mention only a few borrowed words. Many names of plants, birds, insects, and diseases of both men and domestic animals show other aspects of the Arabs' knowledge and their contributions to the Spanish Christians. In mathematics they contributed *álgebra* and *cero* *zero*; in law and government *alcalde mayor*, *alguacil* *constable*, *albacea* *witness* (to a will) and other terms; to the field of military life they gave words for fortifications and names for officers such as *almirante* *admiral* and *alférez* *ensign*. Finally, there are terms which designate luxuries: perfumes such as *algalia* *musk*; jewels (*alhaja* *jewel*), or pastimes (*ajedrez* *chess*).

Almost all the things designated by the words taken from Arabic must have been introduced into Spain by the invaders. While the actual number of words taken from Arabic is small—very much smaller than you would think from having read the preceding paragraphs—the intrinsic importance of these borrowings is



FROM EWING GALLOWAY, N.Y.

Un detalle de la Alhambra

very great. It shows that Spanish Arabic civilization was much richer in every way than the Spanish Christian culture.

One of the religious duties of the Arabs was to make a pilgrimage to Mecca. Oftentimes a Spanish Arab would make this trip into something comparable to going away to college. He would spend a year or two in Cairo or Damascus, frequenting the schools attached to the mosques. There he would meet other pilgrims from Persia, India, or even from the remote islands of the Pacific. All these students could converse in Arabic, which their religion gave them as an international auxiliary language. The Spanish Arabs would return home with all sorts of information. The pilgrimage to Mecca is undoubtedly the main cause of the cultural superiority of the Arabs over the Christians in Spain.

It would be incorrect, however, to assume that *every* Arabic word in Spanish designates some new thing or idea brought in by the Arabs. For example the scorpion (*alacrán*) and the pelican (*alcatraz*) were certainly not brought to Spain by the Arabs. It is probable that the Arabs' prestige as scientists caused the Christians to adopt Arabic terms for some things which already bore Spanish names. But, taken as a whole, the evidence of borrowed words shows that Arabic culture had a most important impact on Spain.



SPANISH TOURIST OFFICE PHOTO

La mezquita de Córdoba queda como testigo de su gloria pasada

► MODELOS

You (familiar plural) speak better than they do.	1	Vosotros habláis mejor que ellos.
Are you eating what (that which) your friend gives you?	2	¿Coméis lo que os da vuestro amigo?
Do you write frequently to your parents?	3	¿Escribís con frecuencia a vuestros padres?
I want you to speak to me (to learn; to write).	4	Quiero que me habléis (que aprendáis; que escribáis).
Don't speak to him; don't learn it; don't write to me.	5	No le habléis; no lo aprendáis; no me escribáis.
Speak to me; learn it; write to him.	6	Habladme; aprendedlo; escribidle.
The one who [girl] is looking at you is Mary. She is going with you.	7	La [muchacha] que os mira es María. Va con vosotros.
Mine [i.e. books] are bigger than yours.	8	Los [libros] míos son más grandes que los vuestros.
His [house] is prettier than hers.	9	La [casa] de él es más bonita que la de ella.
My bicycle and my father's are good ones.	10	Mi bicicleta y la de mi padre son buenas.
I'm giving you two pens. This one is mine; that one is my brother's.	11	Os doy dos plumas. Ésta es mía; aquella es de mi hermano.
I see Helen and Robert. The former is an American; the latter is Mexican.	12	Veo a Elena y a Roberto. Éste es mejicano; aquella es norteamericana.

The imperative plural (Modelo 6) of all verbs is regular.

► PRÁCTICA

1 En la lección XIV, Práctica, ejercicios 1 y 2, cambiad los verbos y los pronombres al plural del trato familiar.

2 Mirad la lección XV, Modelos. Formemos la segunda persona del plural del indicativo y del subjuntivo. [HINT: Use the stem of the first person plural; add the proper ending – EXAMPLES: ponemos–ponéis; pongamos–pongáis; tenemos–tenéis; tengamos–tengáis; oímos–oís; oigamos–oigáis.]

3 Completad la frase 'Es probable que vosotros . . .' con los verbos del primer ejercicio (Práctica) de la lección XV.

4 Haced mandatos directos (con el sujeto 'vosotros') de los mismos verbos.

5 Poned los mismos verbos en la forma negativa del mandato familiar plural.

6 Poned 'vosotros' como sujeto de los verbos del ejercicio cuatro de la lección XV.

7 Formad la segunda persona del plural de los verbos de la lección XVI. [Ejemplos: sabemos–sabéis, sepamos–sepáis; somos–sois, seamos–seáis.]

8 Completad la frase 'María quiere que (vosotros) . . .' con los verbos de la lección XVI, Práctica, ejercicio primero.

9 Haced mandatos negativos (sujeto 'vosotros') de los mismos verbos.

10 Haced mandatos sin negación (sujeto 'vosotros') con los mismos verbos.

- | | | |
|-----------|---------------|---------------|
| 11 | the one which | his, not hers |
| | this one | the latter |
| | that one | my brother's |
| | mine | the former |
| | his | ours |

¿Cómo decís estas expresiones si hablamos de una carta? [HINT: If you have difficulty, use the word *carta*, then eliminate it from the expression – EXAMPLES: the one which = *la CARTA que* = *la que*; ours = *la CARTA nuestra* = *la nuestra*.]

12 ¿Cómo decís las mismas expresiones si hablamos de un libro? ¿Si hablamos de libros? [En el caso de 'libros' hay que cambiar el inglés al plural: the ones which, etc.] ¿Si hablamos de cartas?

► LECTURA

Roberto y Elena salen de su clase. Hace buen tiempo, de modo que se pasean lentamente por delante de la biblioteca. Jorge Smith se acerca a ellos y pregunta: —¿Qué discutís? si se puede saber.

—Hablamos de la Alhambra y de los árabes— responde Elena. —Roberto me explica cómo y cuándo vienen éstos a España. Ahora quiero saber por qué son tan importantes.

Eso se cae de su peso— dice Roberto. —Sabéis que España es el único país del oeste de Europa dominado por los árabes. Durante casi ocho siglos los cristianos del norte de España conquistan poco a poco el territorio de los árabes. Por fin, en el famoso año mil cuatrocientos noventa y dos, el mismo año en que Cristóbal Colón descubre a América, los cristianos toman a Granada, y se acaba la dominación de los árabes. Se puede decir que la Edad Media española y la Reconquista son una y la misma cosa.

—Granada es la ciudad que describe Washington Irving ¿verdad?— pregunta Jorge.

—Sí, hombre— contesta Elena. —Ya sé por qué el nombre de la Alhambra me evoca un recuerdo. Es que *Cuentos de la Alhambra* es el título del libro de Irving. Me gusta inmensamente aunque hace mucho tiempo que no lo leo.

—Pues Granada no es el único centro de civilización árabe en España— continúa Roberto. —No es ni siquiera el más importante. En aquella época Córdoba es una ciudad más grande y bella, llena de palacios, escuelas y bibliotecas. Su mezquita queda como testigo de su gloria pasada. En Toledo también hay vestigios de los árabes, y los historiadores nos hablan de su alto grado de cultura. Allí se hallan no solamente ruinas medievales árabes y cristianas sino también dos sinagogas. Toledo es como un símbolo de la tolerancia porque durante unos dos siglos los moros, los cristianos y los judíos viven allí pacíficamente. Entonces hay un intercambio de ideas que beneficia especialmente a los cristianos porque en filosofía, en matemáticas y en astronomía los árabes y los judíos saben mucho más que los cristianos.

—Y eso no es todo— añade Jorge. —Los árabes llevan muchas plantas nuevas a España. Algunas de ellas son de gran importancia para la agricultura: la caña de azúcar, el algodón, y varias frutas, inclusive la naranja. Enseñan artes industriales a los cristianos, por ejemplo, el arte de tejer la seda.

—Sí, es quizás la única época en que España se adelanta mucho más que los otros países europeos. De la España árabe salen corrientes que hacen más amena y civilizada la vida de nuestros antepasados y aún la nuestra.

Vocabulario

de modo que (*idiom*) so that
 pasearse to take a walk, stroll
 lentamente slowly
 por delante de (*idiom*) in front of
 caer to fall
 peso weight
 se cae de su peso (*idiom*) that's obvious, self-evident
 único only; unique
 dominado dominated
 por by
 durante during
 ocho eight
 cristiano Christian
 cuatrocientos four hundred
 noventa ninety
 Cristóbal Colón Christopher Columbus
 descubrir to discover
 acabar to end
 la Edad Media the Middle Ages
 Reconquista The Reconquest (*name given by Spanish historians to the period during which the Christians reconquered*

Spanish territory from the Moors, 711–1492)
 recuerdo memory
 es que (*idiom*) it's because
 cuento tale; short story
 ni siquiera (not) even
 lleno full; filled
 palacio palace
 mezquita mosque
 quedar to remain
 testigo witness
 pasado past
 vestigio trace, vestige
 el historiador historian
 sinagoga synagogue
 unos some, about
 intercambio exchange
 beneficiar to benefit
 caña de azúcar sugar cane
 el algodón cotton
 inclusive including
 naranja orange
 el arte *masc. or fem.* art

tejer to weave
seda silk
quizás perhaps
adelantarse to move ahead, advance

la corriente current
ameno pleasant
civilizado civilized

► Cuestionario

- (1) ¿Qué hacen Roberto y Elena?
- (2) ¿Qué tiempo hace?
- (3) ¿Qué hace Jorge Smith?
- (4) ¿Qué sabe Elena acerca de los árabes españoles?
- (5) ¿Qué más quiere ella saber?
- (6) ¿Cuántos países de Europa tienen una época de dominación árabe?
- (7) ¿Cuántos siglos dura la dominación árabe de España?
- (8) ¿En qué fecha principia la dominación árabe? ¿En qué fecha se acaba?
- (9) ¿Quién es Cristóbal Colón?
- (10) ¿Qué describe Washington Irving? ¿En qué libro?
- (11) ¿Qué es la Alhambra?
- (12) ¿Qué vestigio de su importancia pasada queda todavía en Córdoba?
- (13) ¿Por qué es Toledo un símbolo de la tolerancia?
- (14) ¿A quiénes beneficia sobre todo el intercambio de ideas?
- (15) ¿Cuáles son las materias en que los árabes saben más que los cristianos?
- (16) ¿Qué plantas nuevas llevan los árabes a España?
- (17) ¿Cuál es una de las artes industriales que los árabes enseñan a los cristianos?
- (18) ¿Cuál es el país europeo más adelantado en aquella época?
- (19) ¿Notamos en nuestra vida la influencia de los árabes españoles?
- (20) ¿Le gusta a Elena la obra de Washington Irving?

► INDUCTIVE GRAMMAR

1 If we analyze the endings of the familiar plural—*-áis, -éis, -ís*—what element do we find common to all of them? Notice that the characteristic vowel of the conjugation precedes the *-ís* ending. In the case of the *-ir* verbs the *i* characteristic of the conjugation coalesces with the *i* of the *-ís* ending.

2 The familiar plural always ends in *-ís*, except in the imperative.

3 To make the familiar imperative in the plural from the infinitive, what change must we make? Remember that irregular verbs make their plural imperative exactly like regular verbs.

4 In modelos 7–9 we can omit the word in brackets, provided the person we are speaking to knows what we are talking about.

5 In modelos 10–12 the first part of the discourse mentions the word about which we are talking; the second part alludes to the same subject of conversation but without repeating it. Notice that the construction of the second part is always the same as if the word were used, then eliminated (as was done in modelos 7–9).

6 In modelos 11 and 12, notice the accent marks on *ésta, aquélla*, etc. These

accents do *not* change the pronunciation. They are conventionally used to show that these words are pronouns, not adjectives.

7 What is the familiar plural subject pronoun? The form used after a preposition? In what persons of the pronouns are these forms the same? In what persons are they different?

8 The direct, indirect, and reflexive object pronouns corresponding to *vosotros* are all *os*.

9 The familiar plural is not used in most of Latin America. There the formal plural (*ustedes*) is always used in the spoken language.

► TEMA

Escribid un informe sobre el tema de las contribuciones de los árabes españoles a la cultura europea.

THE ADVANTAGES OF GENDER

Do you recall having been slightly irritated when you discovered that Spanish has five words for *the* (counting the neuter *lo*). Perhaps you wondered why English, which used to have three genders, could dispense with them but Spanish could not. Do Spanish speakers derive any benefit from the existence of gender? Is there some force working for its retention?

Let's not forget that the object of speech is to make oneself understood quickly and economically. It is often important to know whether a person of whom we speak is a man or a woman. English still has pairs of words (actor–actress, author–authoress, duke–duchess) which make a distinction of sex. But the use of some of these words is becoming more and more restricted. Who would think of saying, 'Charlotte Brontë is the authoress of this novel'? As women become doctors, lawyers, and even mechanics, no feminine forms of these words are made up to describe them. The many sex-distinguishing words applicable to animals (stallion–mare, bore–sow, ram–ewe) have almost been forgotten by city-dwellers. Almost the only really active gender distinction left in English is between the pronouns *he* (*his*)–*she* (*her*).

► Notice that Spanish makes a sex distinction not only between *él* and *ella*, but also between *nosotros*–*nosotras*, *vosotros*–*vosotras*, and *ellos*–*ellas*. On the other hand, the sex distinction between *his*–*her*, that is, the sex of the *possessor* (not the thing possessed), cannot be made in Spanish without a circumlocution: *el de él*, *el de ella*, etc. ◀

In its elimination of sex indicators English has reached the point where our speech does not carry all the meaning that we desire. If one boy says to another, 'Let's each take a friend to the show,' it may be embarrassing if one brings a boy-friend and the other a girl-friend. English is reacting against the loss of sex markers by inventing compounds: girl-friend, she-wolf, lady-doctor.

In Spanish the sex of living creatures is almost always clearly expressed: *muchacho*–*muchacha*, *duque*–*duquesa*, *actor*–*actriz*, *león*–*leona*, *profesor*–*profesora*.

► When women enter new professions there is some hesitancy in usage. Is it *la médica* or *la médico*? Educated speakers use the latter, but the common people the former. ◀

The clear indication of sex, not only in the noun but also in the article and adjective, permits the frequent elimination of the noun: *la joven y la vieja* *the young (woman) and the old (woman)*. Then, when the adjective follows a form of *ser* or *estar*, we know without the use of a pronoun the sex of the subject: *Está contenta* (*She*) *is happy*, *Estamos contentas* (*We girls*) *are happy*. In these cases Spanish has a definite advantage over English in economy and clarity. The advantage is due to the sex indicators.

True sex distinctions are not the same thing as grammatical gender. Why should *casa* be feminine, *caserón* (big house) masculine; *cara* (face) feminine and *rostro* (face) masculine? Let's forget that these classifications have to do with sex in animate creatures and think of them only as two groups to one or the other of which all words must belong.

► Notice it is the *word* which has a certain gender, not the thing. Otherwise, how could I say now *la cara* and now *el rostro* when referring to exactly the same thing. ◀

Suppose we are talking about cars (*los coches*). I can refer to *the American ones* by *los americanos*, *the blue ones* by *los azules*, and *the little ones* by *los pequeños*. I have really cut down the longer expressions *los coches americanos*, *los coches azules*, and *los coches pequeños*; with the gender and number indicators there is usually no possibility of my being misunderstood. In Spanish it seems to be possible to allude to a rather remote antecedent without repeating the noun where in English it would be felt that a repetition was necessary.

In the same way we can refer back to nouns with demonstrative and possessive pronouns. There is no need to say *esta casa* once *casa* has been mentioned in the conversation; *ésta* is sufficient. And since *ésta*, *la mía*, and *la de mi hermano* are more specific in their reference than the English *this one*, *mine*, and *my brother's*, the Spanish expressions can be used more widely than the corresponding English ones.

Notice how Spanish handles the idea of *the former* and *the latter* (modelo 12). *This one*, the one more recently mentioned or *the latter* is placed before *that one*, the one more remote in my speech or *the former*. Spanish speakers remember the gender of things which have been mentioned. They can allude to them without repetition of the noun even after a considerable lapse of time.

We know that if we wish to refer to an idea to which no specific noun has been applied we use the neuter article with an adjective or neuter pronouns: *lo bueno*, *that which is good*; *lo creo*, *I believe it (an idea)*; *lo importante*, *the important part or matter*. The neuter article allows us to make some beautiful short cuts. On the pattern of *los míos* we can say *lo mío* *that which is mine* opposed to *lo tuyo* or *lo de usted*. We can say *lo del dinero* *the matter of the money* or *lo de los billetes* *the matter of the tickets*. Then on the model of *la que* (modelo 7) we can say *lo que* *that which*, literally, *the unspecified thing(s) that* as in modelo 2, or in *No creo lo que me dices*.

Grammatical gender of nouns is a little like nationality of human beings. Spanish nouns must have gender just as humans have to belong to one nationality or another. Being American or Spanish we have certain ways of behaving; being masculine nouns or feminine nouns entails also a certain behavior with regard to modifiers. But although nationality is a restriction of our fundamental humanity, it does bring with it some advantages. In somewhat the same way, the grammatical gender of nouns allows us to make easily and surely reference to these nouns in abbreviated speech.



FROM THE THREE LIONS

Sepulcros del Cid y de su esposa Jimena

► MODELOS

What are the four languages spoken in Spain?	1	¿Cuáles son las cuatro lenguas habladas en España?
Paul forgets the words learned in the reading.	2	Pablo olvida las palabras aprendidas en la lectura.
A thing divided into two equal parts makes two halves.	3	Una cosa dividida en dos partes iguales forma dos mitades.
Here is a letter written by Columbus.	4	Aquí tiene usted una carta escrita por Colón.
These letters are written in French.	5	Estas cartas están escritas en francés.
While we were speaking, he was writing the exercise.	6	Mientras hablábamos nosotros, él escribía el ejercicio.
When I was a boy, I used to study and learn a lot.	7	Cuando yo era niño, estudiaba y aprendía mucho.
Our friends learned a great deal; they took advantage of the opportunity.	8	Nuestros amigos aprendían mucho; aprovechaban la oportunidad.
You used to live near us when we were in Cuba.	9	Vivías cerca de nosotros cuando estábamos en Cuba.
I was going to tell him that it was impossible.	10	Iba a decirle que era imposible.
IMPERFECT TENSE: REGULAR VERBS	<i>hablar</i>	11 hablaba, hablabas, hablaba, hablábamos, hablabais, hablaban
	<i>comer</i>	12 comía, comías, comía, comíamos, comíais, comían
	<i>vivir</i>	13 vivía, vivías, vivía, vivíamos, vivíais, vivían
IMPERFECT TENSE: IRREGULAR VERBS	<i>ir</i>	14 iba, ibas, iba, íbamos, ibais, iban
	<i>ser</i>	15 era, eras, era, éramos, erais, eran
	<i>ver</i>	16 veía, veías, veía, veíamos, veíais, veían

All verbs except *ir*, *ser*, and *ver* are regular in the imperfect tense.

SOME IRREGULAR PAST PARTICIPLES: *escrito*, *descrito*, *abierto* (open, opened), *cubierto* (covered), *visto* (seen), *hecho* (made), *puesto* (put), *dicho* (said).

► PRÁCTICA

1 ¿Cómo se dice 'the lessons studied by the girls'? Ahora, poned en lugar de 'studied' las palabras siguientes: (a) written, (b) learned, (c) heard,* (d) spoken, (e) read.*

2 ¿Cómo se dice 'the exercises studied by the boys'? Substituid la palabra 'studied' por las palabras del primer ejercicio. [Nota: En inglés decimos *We substitute A for B*; en español **Substituimos B por A**—*We replace B by A*.]

3 En el modelo número cinco, substituid 'Estas cartas' por lo siguiente: (a) These books, (b) This book, (c) These lessons, (d) These exercises, (e) This lesson.

4 ¿Cómo se dicen las frases siguientes?

- (a) The door is open.
- (b) The lawn is covered with (*de*) students.
- (c) The country is described in this book.
- (d) The window is closed.
- (e) Is your work finished?

5 Poned las frases del ejercicio cuatro en el plural.

6 En el modelo número seis, substituid 'nosotros, él' por las combinaciones siguientes: (a) yo, tú (b) vosotros, yo (c) ella, ustedes (d) ellos, vosotros (e) usted, ella.

7 En el modelo siete, substituid 'yo' por: (a) tú (b) nosotros (c) ellos (d) vosotros (e) usted (f) ella (g) ustedes (h) él (i) ellas (k) vosotras.

8 En el modelo ocho, substituid 'nuestros amigos' por: (a) nuestro amigo (b) yo (c) vosotros (d) nosotros (e) Pablo.

9 En el modelo número nueve, haced que los sujetos de los dos verbos sean: (a) él-él (b) vosotros-ellos (c) ella-tú (d) ustedes-yo (e) María-vosotras.

► LECTURA

—Cuando yo era niña— dice Roberta —leía muchos libros sobre los héroes españoles de los tiempos pasados. Había¹ un libro escrito por Quintana que se llamaba la *Vida del Cid*. Me interesaba y me gustaba sobremanera. No voy a olvidarlo nunca.

Roberta y sus amigas están sentadas alrededor de una mesa del Gato Negro, un café cerca de la universidad. Cada una toma un refresco — ésta una taza de café, aquélla un helado, y la de más allá una gaseosa.

—Y ¿quién era el Cid?— pregunta Elena. —¿Cuándo y dónde vivía?

* Oído and leído must have a written accent on the *i* to show that it does not make a diphthong with the preceding vowel.

¹ Imperfect tense of *haber* (used in the same way as *hay*) meaning *there was, there were*.

—Eres muy preguntona hoy— contesta Roberta —pero voy a tratar de satisfacerte la curiosidad. El Cid vivía durante la Reconquista, y se puede decir que es el héroe más famoso de aquellos tiempos.

—¡Qué nombre más raro! ¿Se llamaba 'el Cid'?

—No, tonta. El Cid no es su nombre. Se llamaba Ruy Díaz, y algunas veces se añade a su nombre 'de Bivar', el pueblo donde nace, a poca distancia al norte de Burgos. Pero durante su vida tiene mucho que ver con los árabes y éstos le llaman 'Sidi' o sea 'Mi señor'. De ahí el apodo castellano 'el Cid'.

—Dinos algo acerca de su vida. ¿Por qué es tan famoso?

—Pues al principio servía al rey de Castilla. Pero asesinado éste durante una guerra contra su propio hermano, el rey don Alfonso de León, el Cid no se llevaba bien con el vencedor. Muy pronto se ve desterrado y tiene que ir a buscar fortuna en la tierra de los moros. Acompañado de algunos fieles compañeros hace la guerra ya contra los moros, ya contra los cristianos. Poco a poco llega a enriquecerse del botín ganado en estas correrías. Finalmente se dirige contra Valencia, una ciudad rica e importante entonces como ahora; la gana y la mantiene contra los ataques de los moros.

—No dices nada de sus amores con Jimena. Según lo que leíamos en la pieza francesa llamada *Le Cid*, el héroe español mata en un duelo al padre de la bella Jimena; después se casa con ella. ¿Es posible que sea verdad?

—Eso es una parte de la leyenda que rodea al Cid. Es verdad que su esposa se llamaba Jimena pero lo del duelo no es cierto. La leyenda aparece por primera vez en una poesía mediocre llamada la *Crónica rimada del Cid*; más tarde reaparece en una pieza española *Las mocedades del Cid*. Esta última es la fuente de la pieza francesa.

—Pero ¡cuánto sabes, mujer! No sabía yo que eras tan sabia. ¿De dónde sacas esos conocimientos tan profundos de la literatura española?

—¡Ca, hombre! Eso no es nada. ¿No preguntabas si sabía algo del Cid? Claro que sé algo. ¿Quieres oírme hablar del *Poema del Cid*, la obra más importante sobre nuestro héroe y el primer monumento de la literatura nuestra?

—Roberta ¡por Dios! ten un poco de moderación. Se enfría tu café. Mañana puedes decirnos más pero tienes que disfrutar de tu café ahora o nunca.

Vocabulario

niña girl

Quintana poet and prose writer on patriotic themes (1772-1857)

sobremano exceedingly

sentar to seat; —se to sit down

alrededor de around

gato cat

negro black

refresco refreshment

café coffee; café

helado ice cream

allá over there

más allá further off

la de más allá (idiom) the one over there

gaseosa soft drink

preguntón, -a given to questions, curious

tratar de to try

satisfacer (irreg. verb like hacer) to satisfy

durante during

raro strange, unusual

nacer to be born

o sea that is to say
 de ahí (*idiom*) from there; that's the origin of
 apodo nickname
 castellano Castilian, Spanish
 principio beginning
 servir to serve
 asesinar to assassinate
 asesinado éste (*phrase*) when the latter was assassinated
 propio own
 llevarse bien to get on well
 el vencedor conqueror, winner
 desterrar to exile
 buscar to seek, look for
 moro Moor (the name usually given by Spaniards to the Spanish Arabs)
 fiel faithful
 ya . . . ya now . . . now
 enriquecerse to become rich
 el botín booty
 correría raid
 dirigirse to direct oneself, go
 e and (*used only before words beginning with i or hi*)
 mantener to keep, maintain
 amores (*masc. plu.*) love affair
 pieza play; piece; room

Le Cid a famous play by Corneille produced in 1636, whose heroine is Chimène (*from the Spanish Ximena, modern Jimena*)
 matar to kill
 duelo duel
 casarse con to marry, get married to
 leyenda legend
 rodear to surround
 esposa wife
 cierto true
 aparecer to appear
 crónica chronicle
 rimar to rhyme
 mocedades youthful deeds (cf. mozo youth)
 la fuente source; spring (of water)
 ¡cuánto! how much!
 la mujer woman; (*familiarly*) old girl
 sabio learned
 sacar to get; to take out
 conocimientos (*in plural*) knowledge
 ¡Ca, hombre! (*idiom*) Go on, you!
 claro que sé (*idiom*) of course I know
 por Dios for heaven's sake
 moderación moderation
 enfriarse to become cold
 disfrutar de to enjoy; to benefit from

► Cuestionario

- (1) ¿Dónde estaban Roberta y sus amigas?
- (2) ¿Había muchachos con ellas?
- (3) ¿Qué leía Roberta cuando era niña?
- (4) ¿Qué libro le gustaba especialmente?
- (5) ¿Qué tomaban las muchachas mientras hablaban?
- (6) ¿En qué época vivía el Cid?
- (7) ¿Cómo se llamaba?
- (8) ¿Por qué se llama ahora el Cid?
- (9) ¿Se llevaba bien con el rey don Alfonso?
- (10) Desterrado el Cid ¿qué hacía?
- (11) ¿Cuál era el resultado de sus correrías?
- (12) ¿Cómo se llamaba su esposa?
- (13) ¿Es cierto todo lo que se dice de sus amores?
- (14) ¿Cuáles son algunas obras literarias sobre el Cid?
- (15) ¿De dónde saca el autor francés la leyenda del duelo?
- (16) ¿De qué monumento de la literatura española no habla Roberta?
- (17) ¿Por qué no dice lo que sabe acerca de él?

- (18) ¿Cuándo tiene Roberta que disfrutar de su café?
 (19) ¿Si no toma su café pronto ¿cómo va a estar?
 (20) ¿Cuando va a decirnos algo más sobre el Cid?

INDUCTIVE GRAMMAR

1 How do we say *spoken* in Spanish? *Eaten*? *Lived*? This form of the verb is called the past participle. In English the past participles of regular verbs end in *-ed*, which is identical with the ending of the past tense. We must distinguish between *He lived* (past tense) and *The life lived in Mexico* (past participle). The past tense has a subject, the past participle does not.

2 Compare the past participles of today's lesson (modelos 1-5) with adjectives. They are alike in ending and in use. Fundamentally, the past participle is an adjective derived from a verb.

3 Some past participles are used so constantly as adjectives that we forget their relationship with their verb: **cansado** *tired*, from **cansar** *to tire*. A few are used as nouns: **helado** *ice cream* from **helar** *to freeze*.

4 When used with **estar** (modelo 5) the past participle refers to something already done, that is, a state which is the result of a previous action.

5 What generalizations can we make about the forms of the imperfect tense (Modelo 11)? Let's compare the way these forms are differentiated from one another with the forms of the present subjunctive. For example, forms* 1 and 3 are identical, 2 adds an *s*, 4 adds *mos*, 5 adds *is*, and 6 adds *n*. Does the present subjunctive work the same way?

Now consider the endings of the *-er* and *-ir* verbs from the same point of view.

6 Examine the English of modelos 6-10. What are the equivalents for the imperfect tense? Most commonly you will find *was* (or *were*) *-ing* or *used to* -, although occasionally you will find a simple past tense (modelo 8). Is there anything in common between *I was studying* and *I used to study*? Both describe actions that were going on.

The imperfect tense (*imperfect* means *uncompleted*; *tense* means *time*) describes past actions which were going on: *He was entering the room*. We shall soon study another tense which describes past actions as completed: *He entered the room*. These verb forms are not interchangeable in Spanish.

TEMA

Elena encuentra a Jorge Smith y le habla de Roberta y de sus conocimientos profundos acerca del Cid. Escribese el diálogo entre Elena y Jorge.

THE FORCE OF ANALOGY

We smile when we hear children say, *George's and I's ball* or *I goed with them*. We seldom stop to think why they say these things, although a little considera-

* Rather than use the long phrase *first person singular* we shall hereafter say form 1. Thus form 4 is the first person plural and form 6 is the third person plural.

tion shows us that they are making the English words conform to the most common patterns of the language. If the possessive form of *George's*, *the boy's*, *his*, *hers*, and *theirs* all end in *s*, why not *I's* or *my's*? The past tense of many verbs ends in *-ed*—*arrived*, *studied*, *considered*, and *stopped*—so why not *goed*?

As a matter of fact, we grown-ups have sanctified innumerable 'mistakes' of the same kind. During the last few centuries we have accepted as correct new forms which made less common patterns conform with the more common. Instead of *honden* we say *hands*; instead of *beech* we say *books*. Instead of *Me* [i.e. *to me*] *was given a letter*, we say, *I was given a letter*. The pattern which the plural or the pronoun would normally have followed has been disturbed by the presence of a more common pattern. The new form has been made on the analogy of the usual pattern, exactly as children make their new forms. When a pattern is very common, we call it *regular*, and refer to words which do not conform to this pattern as *irregular*.

The effect of analogy is to eliminate gradually from a complex language the irregular grammatical devices and to substitute for them a small number of regular signals—sometimes only one. Old English had three grammatical genders. Today English has only one; which is the same as saying it has none, for we do not realize the existence of a grammatical category unless it is contrasted with another of the same type. What has happened is that the less frequent types took on the endings and modifiers of the more frequent.

If analogy were to work without opposition over several centuries, our languages might be reduced to the simplicity of an artificially constructed language. Since *-ed* is the most frequent signal of the past tense and the past participle in English, we might in time extend it to all verbs and say *goed* and *runned* as we already say *dared* for *durst* and *clothed* for *clad*. Since the *-ar* verbs are by far the commonest in Spanish, we might extend their endings to all verbs and have only one conjugation.

But despite the workings of analogy, many irregularities continue to exist. Although we have rejected *beech* for *books*, we keep *feet* instead of *foots*. *Honden* has given way to *hands* but *oxen* has not become *oxes*. A great many English verbs are irregular (*sing*, *sang*, *sung*; *bring*, *brought*, *brought*). Spanish, too, retains its irregularities, especially the irregular verbs (but only about twenty in common use). Why doesn't analogy eliminate these irregularities too?

In the first place there is the force of tradition working against the force of analogy. A child says, 'I goed with them'; we smile, but we also say, 'No, dear, "I went with them."' Traditional forms are defended by older people, by school-teachers, and by great authors whose works are accepted as models. Radio announcers, movie actors, and orators—all of whom try to maintain standard pronunciation and usage—are imitated by others, thus helping to preserve the accepted standard language. In periods of easy communications and widespread education, analogy has but little effect on the language. Conversely, in a long period of disorder and illiteracy, such as followed the destruction of the Roman Empire, analogical changes are numerous.

Other factors help explain why certain particular irregularities continue to exist. The Spanish irregular verbs are almost all extremely common in everyday speech. If a child regularizes one of their forms—if he says, for example, **sabo** instead of **sé**—the grown-ups are sure to correct him. As the situation comes up commonly, repetition of the correction will surely teach him the accepted form. In other cases, the analogical form may conflict with the sound patterns of the language, or at least seem harsh and unpleasant to its speakers. *Tooths*, *mouses*, *gooses*, and *louses* may have been rejected for this reason.

Tremendous changes have taken place in Spanish because of the working of analogy; even greater changes in English are due to the same force. It seems, however, that there will not be much new change due to this force during our times.

MODELOS

What's going on? What's new?	1	¿Qué pasa? ¿Qué hay de nuevo?
We pass the time reviewing the forms and learning them.	2	Pasamos el tiempo repasando las formas y aprendiéndolas.
He was very happy while writing a theme about his childhood.	3	Estaba muy contento escribiendo una composición sobre su niñez.
Seeing is believing.	4	Ver es creer.
I liked listening to the music.	5	Me gustaba escuchar la música.
Describing her is not easy.	6	(El) describirla no es fácil.
As a boy, he tried to help his mother.	7	Siendo niño trataba de ayudar a su madre.
For passing an examination there's nothing like studying.	8	Para salir bien de un examen no hay nada como el estudiar.
On seeing her (when we saw her) we were discussing her grades.	9	Al verla discutíamos sus notas.
Don't be long in coming!	10	¡No tarden ustedes en venir!
<i>conocer</i> to be acquainted with, to know; to meet PRES. INDIC. PRES. SUBJ.	11	conozco, conoces, etc. conozca, conozcas, conozca, conozcamos, conozcáis, conozcan
I know Mary already, and she wants me to meet her parents.	12	Ya conozco a María, y ella quiere que conozca a sus padres.

Like *conocer*: many verbs ending in *-cer* (*abborrecer, parecer, nacer, ofrecer, obedecer*, etc.) and *-cir* (*conducir, traducir*, etc.)

Irregular present participles: *diciendo, yendo* (from *ir*), *creyendo, leyendo, oyendo, pudiendo, trayendo, viniendo*.

PRÁCTICA

1 En el modelo segundo, substitúyanse¹ las palabras *reviewing the forms and learning them* por las siguientes:

- (a) talking and writing
- (b) discussing and listening
- (c) reading and describing what we read
- (d) going and coming
- (e) smoking and eating ice cream

2 Tradúzcanse las frases siguientes acompañadas por la expresión 'nos acompañaba a la escuela.' [Ejemplo: Discussing his grades . . . Discutiendo sus notas nos acompañaba a la escuela.]

- (a) translating the new words
- (b) listening to the theme
- (c) believing our story
- (d) reviewing the verbs
- (e) trying to help us

3 Empléense las frases del ejercicio segundo como sujeto de la expresión 'no es fácil'. [Ejemplo: El discutir sus notas no es fácil.]

4 En el modelo siete ¿de qué otra manera podemos decir 'siendo niño'? Substituyamos las frases siguientes por expresiones empleando el gerundio [present participle]:

- (a) Cuando hablaba de su niñez . . .
- (b) Mientras lo escribía . . .
- (c) Cuando nos describía su patria . . .
- (d) Cuando salía de la biblioteca . . .
- (e) Mientras escuchamos la música . . .

5 ¿Cómo traducimos la frase 'On discussing his grades . . .'? Háganse frases de este tipo de las expresiones en el ejercicio dos. [Ejemplo: Al discutir sus notas . . .]

6 Háganse frases principiando en 'Al' de las expresiones dadas en el ejercicio cuatro.

7 Tradúzcanse las frases siguientes:

- (a) Understanding her is easy
- (b) On understanding them [lessons]
- (c) On being late [long] in arriving
- (d) I translate
- (e) As he translated the sentence

¹ Verbs in *-uir* add a *y* to the stem in the present indicative and present subjunctive according to the following model (*concluir*): *concluyo, concluyes, concluye, concluimos, concluís, concluyen.*

concluya, concluyas, concluya, concluyamos, concluyáis, concluyan.

- (f) In order to enjoy your [soft] drink
- (g) While reviewing these exercises
- (h) On reviewing them
- (i) I used to like to help my friends
- (j) While trying to help them
- (k) Trying to help her is not easy

8 ¿Cómo se traducen al español las formas siguientes?

- (a) I know her.
- (b) Knowing her
- (c) On making her acquaintance
- (d) We want Paul to meet her.
- (e) Being able to learn is important.
- (f) Not being able to study he is slow in learning.
- (g) I conduct
- (h) On trying to learn the new verb
- (i) Does she want you to meet her parents?
- (j) I look like a [= I seem] Mexican.
- (k) Eating is necessary.

► LECTURA

Viendo a Roberta y sus amigas en la calle, Jorge Smith ofrece llevarlas a casa en su coche.

—¡Mil gracias!— contesta Elena, al oír este ofrecimiento. —Desgraciadamente no puedo aceptar, teniendo que asistir a mi clase de matemáticas dentro de media hora. Pero vosotras ¡no os quedéis por mí! Id con Jorge si queréis.

—¿Por qué no vienes tú con nosotras?— le dice Roberta a Jorge. —Ninguna de nosotras está libre para volver a casa. Todas estamos ocupadas dentro de poco. ¡Ven con nosotras!

—Obedezco, pero ¿qué pasa? ¿Se puede saber a dónde vais?

—A la Unión de Estudiantes— interrumpe Carlota, la tercera muchacha. —Queremos pasar un rato escuchando algo más sobre el Cid. Roberta nos decía unas cosas muy interesantes; iba a hablarnos del *Poema del Cid* cuando . . .

—¡Amiga mía, no digas ni siquiera una palabra más!— exclama Roberta. —¿No sabes que a los hombres no les gustan las mujeres sabihondas? Estando Jorge con nosotras, me callo . . .

—¡No seas así!— protesta Jorge. —Por mi parte, admiro a las personas sabias de ambos sexos. Aborrezco a las melindrosas. Dinos lo que sabes en seguida.

—En tal caso principio diciendo que poco tiempo después de la muerte del Cid, hacia el año mil ciento cuarenta, aparece este primer gran monumento de la literatura española.

—¿Quién era el autor del poema?

—No lo sabemos. La obra es anónima. Sólo deducimos que el autor vivía en Medinaceli o cerca de aquella ciudad. Conocía y describía detalladamente la geo-

grafía de aquella región pero no la de Valencia y de otros territorios de mucho más importancia que Medinaceli. A causa de estos conocimientos geográficos detallados, es casi seguro que era de aquella región.

—¿Pero de qué se trata en el poema?— pregunta Carlota. ¿Nos relata toda la vida del Cid?

—El poeta principia con el destierro del Cid. Nos describe la emoción con que el héroe deja su casa, 'llorando tan fuertemente de sus ojos'. Deja también a su esposa doña Jimena y a sus dos hijas doña Elvira y doña Sol. Pero no puedo entrar en todos los detalles. Basta decir que el poeta continúa describiéndonos las correrías del Cid y sus fieles por la región de Medinaceli, la conquista de Valencia (donde la esposa e hijas vienen a reunirse con el vencedor), y el casamiento de las hijas con los Infantes de Carrión. Éstos son dos hermanos traicioneros que se casan con Elvira y Sol para aprovechar sus ricos dotes.

—Entonces el poema no satisface nuestro deseo de justicia. ¡Las pobres muchachas quedan con maridos antipáticos!

—No, todavía no sabéis el fin. Se descubre la traición de los Infantes. En un duelo judicial los campeones del Cid matan a los traidores. Y poco después Elvira y Sol se casan con los príncipes de Navarra y de Aragón.

—Supongo que es legendario todo eso.

—No, al contrario, casi todo es histórico. Solamente lo de los Infantes de Carrión no es cierto. Las hijas del Cid eran las esposas de los príncipes de Navarra y de Aragón, pero no de los infantes traicioneros.

Vocabulario

la calle street
 ofrecer to offer
 llevar to carry; to take (someone somewhere)
 a casa (*idiom*) home (*motion toward; cf. está en casa he is home*)
 desgraciadamente unfortunately
 dentro de within
 medio half a (*adj.*)
 quedar, quedarse to remain, stay
 por on account of
 libre free
 obedecer to obey
 rato while, (short) time
 sabihondo know-it-all
 callarse to be or become silent, not say a word, 'shut up'
 por mi parte (*idiom*) as for me
 ambos, -as both
 sexo sex
 aborrecer to hate, abhor
 melindroso finicky

en seguida (*idiom*) right away
 la muerte death
 hacia toward
 cuarenta forty
 anónimo anonymous
 deducir to deduce
 Medinaceli a small city between Madrid and Zaragoza
 detalladamente in detail
 a causa de because of, on account of
 seguro sure
 tratarse de to deal with, be a question of
 dejar to leave
 llorar to cry, weep
 fuertemente strongly; abundantly
 ojo eye
 doña honorific title, 'Lady,' often untranslatable
 bastar to be enough
 fiel faithful; sus fieles his faithful followers

reunirse to join
 casamiento marriage
 el infante young nobleman; prince
 (today used only of royal princes)
 Carrión a small city west of Burgos
 traicionero treacherous
 la dote dowry, endowment
 marido husband
 antipático unpleasant, disagreeable
 el fin end
 judicial judicial

descubrir to uncover, discover
 el campeón champion
 matar to kill
 el traidor traitor
 el príncipe prince
 suponer (irreg. verb like poner) to suppose
 al contrario (idiom) on the other hand, on the contrary
 solamente only

► Cuestionario

- (1) ¿A quiénes ve Jorge? ¿Dónde las ve?
- (2) ¿Qué les ofrece?
- (3) ¿Por qué no puede aceptar Elena?
- (4) ¿Por qué no van las otras con Jorge?
- (5) ¿A dónde van los estudiantes?
- (6) ¿De qué va a hablar Roberta?
- (7) ¿Por qué no quiere hablar Roberta mientras Jorge está con ellas?
- (8) Jorge ¿es como los otros hombres?
- (9) ¿Cuál es la fecha del *Poema del Cid*?
- (10) ¿Qué sabemos acerca de su autor?
- (11) ¿Cómo principia el poema?
- (12) ¿Con quiénes se casan doña Elvira y doña Sol?
- (13) ¿Cuántas veces se casan?
- (14) ¿Quiénes son sus segundos maridos?
- (15) ¿Cómo eran los Infantes de Carrión?
- (16) ¿Quiénes los matan?
- (17) ¿Qué parte del poema es legendaria?
- (18) ¿En qué otras obras literarias se trata del Cid?
- (19) ¿Cómo se llamaba la esposa del Cid?
- (20) ¿A usted le gusta más la historia que la leyenda?

► INDUCTIVE GRAMMAR

1 When we see an isolated verb form ending in *-ing* do we know what form the verb will take in Spanish? Compare modelos 3 and 4. What is the function of *escribiendo* in modelo 3? Does it serve as subject of a verb or as a modifier? What is the function of *ver* in modelo 4? Of *escuchar* in modelo 5? Of *salir* in modelo 8?

In English we can use the verb form ending in *-ing* as a modifier or as a verbal noun. In Spanish only the infinitive can be used as a verbal noun. The Spanish present participle is always a modifier.

2 Spanish speakers like to avoid clauses by using the present participle. Instead of *Mientras traducía la frase . . .* they often say *Traduciendo la frase . . .*

The time of the action indicated by the present participle is simultaneous with the main verb: *Traduciendo la frase la explicaba a la clase*, where we understand that he was translating at the same time that he was explaining.

3 If we say *Traducida la frase la explico a la clase*, the time of *traducida* is previous to the time of *explico*. In English we say, *Having translated the sentence . . .* This is another way to avoid dependent clauses in Spanish. There is a general tendency toward avoiding their frequent use.

4 What other construction do we have today which could be substituted for a clause beginning with *when*? For example, how can we say *Cuando le veíamos . . .* without using an inflected verb?

► TEMA

Jorge ve a su amigo Enrique en la Unión. Le dice que admira mucho a Roberta. Continúa diciéndole lo que sabe ella acerca del *Poema del Cid*.

GENERAL CONSIDERATIONS ON SOUND CHANGE

Besides the many changes which analogy brings about there is a constant slow change of pronunciation taking place in all languages. We remember that only a part of the noise we make in talking is significant. Let us suppose that some element of this non-significant sound becomes more and more prominent until finally it is regarded as the really meaningful part of the signal. We say, looking back at the change, that one sound has replaced the other.

► The Latin past participle *amatu(m)* has a *t* where Spanish *amado* shows a *d*. The two dental consonants are made with the same motions of the speech organs, except that *d* is voiced while *t* is not. We must imagine that the early Spaniards gradually allowed more and more action of the vocal cords to accompany the pronunciation of this *t* until it was finally identical with *d*.

But the development of the sound was not complete. Instead of stopping off the air stream completely, Spanish speakers now began to let a little air escape. They made a lazy closure, not an energetic one. The sound ceased to be the *d* of *do* and became the *th* of *though*. As the stoppage of air is now made still more weakly, the sound has become less and less audible and is often not heard at all, even in standard pronunciation. ◀

We must think of this sound change as a very gradual process, the accumulation of thousands of minute changes too small to be observed. Its last stage is going on now. We can hear cultivated Spanish speakers using both pronunciations (*amado*, with *th* of *though*, and *amao*). If we ask them why they alternate the two ways, they say that it sounds affected to use the first pronunciation all the time. There is a psychological factor, a vogue, an imitation of admired people, which is present here and was undoubtedly present in all earlier sound changes.

The new sound is closely related to the sound which it replaces. (See the table of consonants, p. 17.) We can even suggest some reasons why *d* takes the place of *t*. Notice that this change occurs when the Latin *t* was intervocalic. The vowels on either side of the consonant are voiced; hence it is easy to assimilate the con-

sonant to them and to voice it also. The vowels are also open (that is, made with the lips parted), consequently the consonant can easily become more open until finally it no longer impedes the air stream and thus disappears. We often tend to make a given sound like its neighbors. This process, called assimilation, works within the word in much the same fashion that analogy works with the whole word.

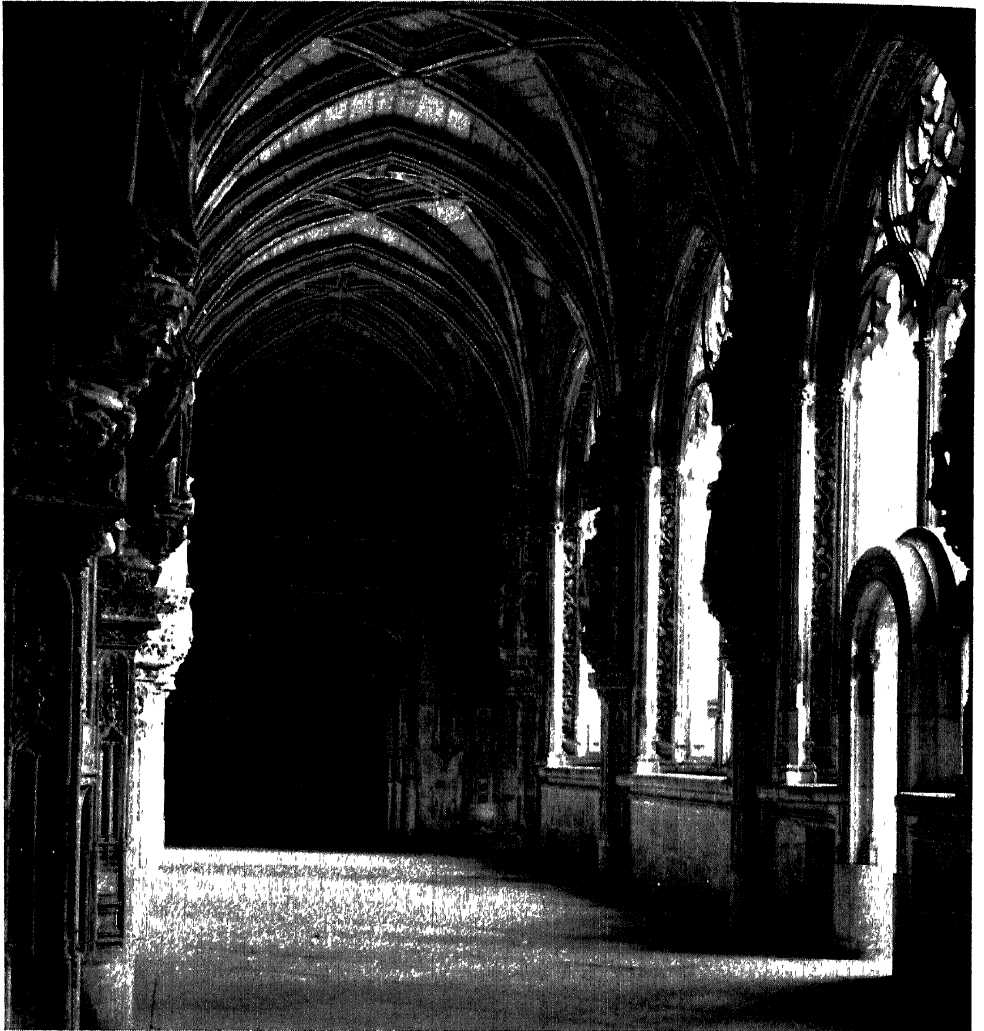
We can see that the development of Latin intervocalic *t* is perfectly reasonable, but we cannot say why this phonetic law did not operate earlier. Why did the Romans continue to say *amatum* and why do the Italians still say *amato*? Why do recently borrowed words retain the intervocalic *t* (*quieto*) while the older words show the regular development (*quedo*, the older Spanish form; both from Latin *quietus*). This sound change is limited in its action in space (i.e. it does not include Italy) and time (it was not active in Roman times nor is it so during the last three centuries). Behind its operation lies the psychological factor. If the admired members of the community are tending toward a certain pronunciation, the sound change will take place; if they ridicule the variant pronunciation, their influence can check a new development. But once a sound change is operative, it affects all sounds of the same category. All intervocalic *t*'s become *d* (unless some contrary force is working in a special case) and the sound change acts as relentlessly as the law of gravitation.

In a general way sound change simplifies words and makes them seem easier to pronounce. Certainly we have a constant desire to speak as quickly and economically as possible. Is this the principle which underlies all sound change? We can answer a sharply qualified yes to this question. In the first place, *easier to pronounce* is relative. What we consider easy is often most difficult for speakers of other languages. What is easy for them is hard for us to pronounce. Yet everyone must agree that shorter words lead in general to economy of expression, and some phonetic laws work to shorten words. In languages having a strong word stress, unaccented vowels disappear, causing syllables to drop (Latin *periculum*, Spanish *peligro*; Latin *comitem*, Spanish *conde*; Latin *dominum*, Spanish *dueño* and *don*). Consonant groups often become less complex. The *k* in *knight* and *knee* ceased to be pronounced in the eighteenth century; Old English *bring* became *ring* and *hlaford* became *lord*. Now that we have lost these sounds the words seem much easier to us, but we must not forget that our forefathers had no difficulty in saying *knee* with the *k* pronounced. If it were really much easier to drop it, why didn't they do so centuries before? Why do the Germans still say *Knief*?

All this speculation amounts to saying that we still find the laws of sound change very puzzling and do not truly know why they act as they do. A language seems to move along something like a river. Its current goes in the direction of least resistance; now it rushes along, and later it seems to stagnate. So languages move mostly in the direction of greater economy, sometimes undergoing many rapid changes, and sometimes remaining almost static for centuries.

► **MODELOS**

<i>haber</i> to have as auxiliary verb		1	he, has, ha, hemos, habéis, han haya, hayas, haya, hayamos, hayáis, hayan
	PRES. IND. PRES. SUBJ.		
We have spoken; they have learned; you have lived		2	Hemos hablado; han aprendido; habéis vivido
What lesson have you studied?		3	¿Qué lección han estudiado ustedes?
It is probable that they have written all the themes.		4	Es probable que hayan escrito todas las composiciones.
Have you opened the windows? Yes, we have opened them.		5	¿Habéis abierto las ventanas? Sí, las hemos abierto.
Have you had to pay?		6	¿Ha tenido usted que pagar?
<i>recordar</i> to remember		7	recuerdo, recuerdas, recuerda recordamos, recordáis, recuerdan recuerde, recuerdes, recuerde recordemos, recordéis, recuerden
	PRES. IND. PRES. SUBJ.		
<i>pensar</i> to think		8	pienso, piensas, piensa pensamos, pensáis, piensan piense, pienses, piense pensemos, penséis, piensen
	PRES. IND. PRES. SUBJ.		
Remember the appointment; let's remember it.		9	Recuerde usted la cita; recordémosla.
Think about the difficulties, as we are thinking about them.		10	Piensa tú en las dificultades como nosotros pensamos en ellas.
Come back tomorrow and we'll return the book to you.		11	Volved mañana y os devolvemos el libro.
Do you understand? Don't waste time!		12	¿Entiende usted? ¡No pierda usted tiempo!



BURTON HOLMES FROM EWING GALLOWAY, N.Y.

El claustro de San Juan de los Reyes, Toledo

► PRÁCTICA

1 En el modelo tercero, substituyan Vds.¹ el sujeto del verbo por las palabras siguientes:

- | | |
|--------------|--------------|
| (a) ellas | (f) usted |
| (b) nosotros | (g) ellos |
| (c) yo | (h) vosotras |
| (d) tú | (i) nosotros |
| (e) vosotros | (j) María |

2 Pongan Vds. las mismas palabras como sujeto del verbo 'have written' en el modelo número cuatro.

3 En el modelo cinco, pongan Vds. el primer verbo (a) en el singular, (b) en el trato formal plural, (c) en el trato formal singular.

4 Cambien Vds. el modelo seis empleando las palabras del ejercicio primero como sujeto del verbo.

5 En los modelos nueve a doce hay mandatos directos. Pongan Vds. cada mandato en las cuatro formas posibles, es decir, trato familiar singular y plural, trato formal singular y plural.

6 Pongan Vds. los mismos mandatos en las cuatro formas negativas.

7 Algunos verbos comunes del tipo de *recordar* son *contar* to tell, to count; *encontrar* to find, meet; *mostrar* to show; *acostarse* to lie down, go to bed; y *aprobar* to approve.

Algunos verbos comunes del tipo de *pensar* son *despertar* to awaken (someone else); *despertarse* to wake up; *empezar** to begin; *comenzar** to begin, commence; *sentar* to seat (someone else); y *sentarse* to sit down.

¿Cómo traducen Vds. las expresiones siguientes?

- | | |
|-------------------------------|-------------------------------------|
| (a) He is beginning. | (g) He wakes up Paul. |
| (b) She sits down. | (h) I am thinking about María. |
| (c) I go to bed. | (i) He meets George. |
| (d) Do you (form 2) remember? | (j) Do you (form 3) approve? |
| (e) She tells the story. | (k) You (form 2) show him the city. |
| (f) He wakes up. | |

8 Pongan Vds. todas las frases del ejercicio siete en el plural.

9 Pongan Vds. 'It is probable that' delante de cada expresión del ejercicio siete y traduzcan Vds. las nuevas frases.

10 Pongan Vds. las frases del ejercicio siete en el tiempo perfecto. [Ejemplo: He is beginning = He has begun = Ha comenzado *or* Ha empezado.]

¹ Usted (ustedes) is commonly abbreviated Vd. (Vds.).

* *Empezar* and *comenzar* present a spelling problem. You remember that the sound represented by the Spanish *z* is regularly symbolized with a *c* before *e* or *i* (see p. 12). Hence when the ending of these verbs begins with an *e*—as in the present subjunctive—we must write these forms with a *c*—*empiece*, *comience*. This is only a *spelling* change and does not make the verb irregular in its spoken forms.

—Estimada Carlota, ¿por qué no dices nunca nada? Siempre tienes cara de pocos amigos. No seas el mosquito muerto. Anímate. Haz un esfuerzo y habla.

El que trata de hacer hablar a Carlota es nuestro amigo Enrique Sarmiento. Se pasea impaciente por la clase, parándose de vez en cuando delante de la pobre muchacha. Ésta se ruboriza y llega por fin a balbucear:

—¿Qué quieres que yo te diga?

—No importa, pero dinos algo.

—En tal caso os cuento algo sobre el Renacimiento español.

—¿El Re . . . qué?— interrumpe Jorge.

—El Renacimiento, tonto. Ya has oído la palabra *nacer*. Pues, sabiéndola puedes deducir la significación de la palabra nueva.

—¡Oh, ya la deduzco! Y ahora recuerdo haber visto la palabra.

—Como iba a decir, el Renacimiento español empieza cerca del mil cuatrocientos noventa y dos. Es verdad que han comenzado ciertas corrientes renacentistas antes de esa fecha. Por ejemplo los italianos ya han influido en la poesía española; los alemanes han introducido la imprenta en España; y las universidades españolas han empezado su desarrollo maravilloso. El casamiento de Isabel de Castilla con Fernando de Aragón ha unido casi toda España. Con la conquista de Granada y el descubrimiento de América España llega a ser la nación más importante de Europa.

—Me parece— dice Enrique —que tienes ahí materia para muchas charlas. Pero vamos a continuar considerando los aspectos generales del período. ¿Qué puedes decirme de la producción literaria de entonces?

—Había muchos escritores famosos. Quizás he dado la impresión que el Renacimiento dura solamente durante el reinado de Fernando e Isabel, o sea los Reyes Católicos. Es verdad que durante su reinado no había tantos grandes autores como en los de sus sucesores Carlos Quinto y Felipe Segundo, pero el Renacimiento continuaba todavía bajo estos últimos monarcas. La producción literaria entre 1492 y 1650 es tan inmensa y buena que los españoles llaman la época 'el Siglo de Oro'.

—Bueno. ¿Qué puedes decir acerca de las libertades humanas?

—En eso no puedo alabar el período. En efecto hay una tendencia marcada hacia el absolutismo y el dogmatismo. Por ejemplo, la Inquisición española fundada en el reinado de Fernando e Isabel, no sólo juzgaba a los herejes sino que también se ocupaba de la censura de los libros y aún de las conferencias universitarias. En el campo de la política, el rey Carlos Quinto lleva la responsabilidad de haber matado la democracia nativa española. Después de la Guerra de los Comuneros . . .

—¡Basta, basta, estimada Carlota! Dejemos ese asunto para más tarde. Pero ¿ves qué fácil es hablar una vez que se rompe el dique? Tenemos un refrán que dice 'Comer y rascar—todo es comenzar'. Se dice cuando una persona que no tiene ganas de comer empieza y encuentra que en efecto tiene apetito. En esta clase vamos a cambiar el refrán y decir '¡Hablar y rascar—todo es comenzar!' Y con esto se acaba la clase.

Vocabulario

estimar	to esteem	ahí	there (by you)
cara de pocos amigos (<i>idiom</i>)	a crest-fallen appearance	charla	talk, informal speech
mosquito	mosquito, small fly (cf. mosca, fly)	durar	to last, endure
mosquito muerto (<i>idiom</i>)	timid, withdrawn person	reinado	reign
animarse	to buck up, take courage	Reyes Católicos	the Catholic Monarchs (a title given Ferdinand and Isabella by the pope)
esfuerzo	effort	Carlos Quinto	Charles First of Castile, Fifth of the Holy Roman Empire, reigned 1515-55
hacer hablar (<i>idiom</i>)	to cause to speak, to make (Carlota) speak	Felipe Segundo	Philip the Second, King of Spain from 1555-98
impaciente	impatient(ly)	bajo	under
la clase	classroom	siglo	century, age
pararse	to stop	oro	gold
de vez en cuando (<i>idiom</i>)	from time to time	alabar	to praise
llegar a + <i>inf.</i>	to succeed in	en efecto (<i>idiom</i>)	in fact
por fin	finally	marcado	marked
balbucear	to stammer	fundar	to found
importar	to be important, make a difference	juzgar	to judge
no importa (<i>idiom</i>)	it doesn't make any difference	el hereje	heretic
tal	such, such a	censura	editorship
en tal caso (<i>idiom</i>)	in that case	conferencia	lecture
renacimiento	rebirth, revival, Renaissance	campo	field
¿El Re... qué?	The Re... what?	política	politics
influir en	to influence	comuneros	comuneros (<i>the supporters of elected members of parliament</i>)
alemán	German	una vez (<i>idiom</i>)	once
introducir	to bring in	romper	to break
desarrollo	development (<i>literally, unrolling</i>)	el dique	dam, dike
llegar a ser (<i>idiom</i>)	to come to be, become	rascar	to scratch
		tener ganas de (<i>idiom</i>)	to want to, feel like
		cambiar	to change
		acabarse	to be ended, to be over

Cuestionario

- ¿Qué trata de hacer Enrique Samiento?
- ¿Qué hace Enrique mientras que habla?
- ¿Qué hace Carlota después de oírle a él?
- ¿Qué palabra no comprende Jorge?
- ¿Con qué otra palabra se relaciona?
- ¿Qué corrientes renacentistas vemos en España antes de 1492?
- ¿Cómo llega a ser España la nación más importante de Europa?

- (8) Nombre usted los reyes de España del período del renacimiento.
- (9) ¿Qué quieren decir los españoles cuando hablan del Siglo de Oro?
- (10) Díganos algo acerca de las libertades humanas durante esta época.
- (11) ¿Comenzando a hablar Carlota, habla poco?
- (12) ¿Qué refrán cita Enrique?
- (13) ¿Cómo explica Enrique el refrán?
- (14) ¿Cómo cambia el refrán? ¿Por qué?
- (15) ¿Les gusta hablar mucho a los estudiantes de su clase?

► INDUCTIVE GRAMMAR

1 In Lesson XVIII we met the past participle. It was used as an adjective and always agreed in gender and number with a noun. Today we see the past participle used with **haber** to make the perfect tense. Is the past participle still an adjective? Does it show agreement when used with **haber**?

The only time when the past participle is *not* an adjective is when it is used with **haber**.

2 We call verbs like **recordar** and **pensar** 'radical-changing verbs.' Knowing that Latin *radix* (root) is the source of *radical*, how do you explain the expression 'radical-changing'? Which forms of the present indicative and present subjunctive change? Which form of the imperative? Where is the word stress in the forms which change? In the forms which do not change?

3 Compare the irregular verb **poder** with the verb **volver** in the present indicative and present subjunctive. Compare **querer** and **pensar** in the same tenses. As far as the root vowels are concerned, are these verbs similar? A number of irregular verbs would be classified with the radical-changing verbs if it were not for the irregularities they have in other tenses.

► TEMA

Imagine Vd. que encuentra a Carlota en la calle. Vds. van al Gato Negro para tomar un refresco. Carlota le cuenta lo que ha pasado en la clase.

SOME SOUND CHANGES OF SPANISH

The Romans esteemed highly the lofty style of oratory and poetry. The speeches of Cicero and the poems of Virgil demonstrate this language at its best—elegant, cleverly phrased, and urbane. But even these great authors did not talk in the same carefully wrought and highly inflected style which they used in their writings. They spoke with fewer inflections and a simpler word order, in a language which approached the manner of speaking of the common people.

Naturally it was this everyday language—the *sermo vulgaris* or Vulgar Latin—which the Iberians learned from the Roman legionnaires. During the period of the Germanic invasions (5th–7th centuries) Vulgar Latin, freed from the checks of education and literary models, changed rapidly.

One of the phonetic changes of this period, which was to have a later development in Spanish, was the change in the vowel system. Classical Latin had long and short vowels. The long vowels actually lasted a longer time than the short ones, although they did not necessarily carry the word stress. Spoken Latin began to substitute open vowels for the Classical Latin short vowels and close vowels for the earlier long ones. Ultimately, Vulgar Latin was left with two kinds of stressed *o*'s and *e*'s—the open and the close.

► All unstressed vowels became close. The open *o* was pronounced like the *a* in *all*; the open *e* like the *e* in *bet*. Close *o* was like *boat*; close *e* like the *a* in *pate*. The mouth is in fact opened wider for the open sounds than for the close ones. ◀

Now when stressed sounds were pronounced, there was a tendency to hold them longer than an unstressed syllable. The lengthened open vowel gradually became a diphthong, open *o* becoming Spanish *ue* and open *e* Spanish *ie*.

► Classical Latin *bōnum* became in the earliest Spanish *buono* (cf. Italian *buono*), then *bueno*. But if the stress was not on the *o*, it became a close vowel and remained unchanged. Classical Latin *bōnitatem*, Spanish *bondad*. Similarly, Classical Latin *bēne*, Spanish *bien*; but Latin *benedicere*, Spanish *bendecir* *to bless*. ◀

The phonetic law we have just described is, of course, the force behind the radical-changing verbs in Spanish. Not all verbs with *o* or *e* as the root vowel diphthongize these vowels because only the Vulgar Latin open *o* and open *e* are subject to diphthongization. Not all forms of the verb change the vowel; only those ¹¹¹ which the vowel is stressed.

► There is another phonetic law which causes certain changes in other tenses of radical-changing verbs. This need not concern us here. ◀

In our last discussion we saw how Latin intervocalic *t* developed until modern times. This is only one illustration of a more inclusive phonetic law. All the unvoiced stops (*p*, *t*, *k*) became voiced when intervocalic:

LATIN

p
caput head
capillum hair

t
sēta silk
statum
amatum

c
fōcum hearth
aqua
securum

SPANISH

b
cabo end
cabeza head
cabello hair

d
seda
estado
amado

g
fuego fire
agua
seguro

» If we recall our study of cognates, we see how we can recognize many more relationships once we master some of the phonetic laws of Spanish. *Agua* is related to *aqueous*, *aquatic*, and *aquarium*, words which English borrowed directly from Latin. *Estado* is cognate to *state*; *seguro* recalls *secure* and *security*; *cabeza* is less obviously related to *capital* (head town). Now remembering what we know of semantics, we see how *focus* (hearth) could become 'the center of family activity,' hence the English *center*, *focus*; while in the Spanish development it became 'that which is on the hearth' or *fire*. ◀

All the new voiced consonants (*b*, *d*, *g*) coming from the unvoiced Latin intervocalic sounds (*p*, *t*, *k*) weaken their closure, that is, they tend to become voiced fricatives (see Table on p. 17). Latin intervocalic voiced consonants were already started on this road. Latin intervocalic *g* and *d* both disappeared. We assume that they passed through a fricative stage first. Latin *legere*, *regem*; Spanish *leer*, *rey*; Latin *audire*,* *credere*; Spanish *oír*,* *creer*. Intervocalic *b* was rare in Latin; in Spanish it became a fricative but did not disappear: Latin *bibere*, Spanish *beber*.

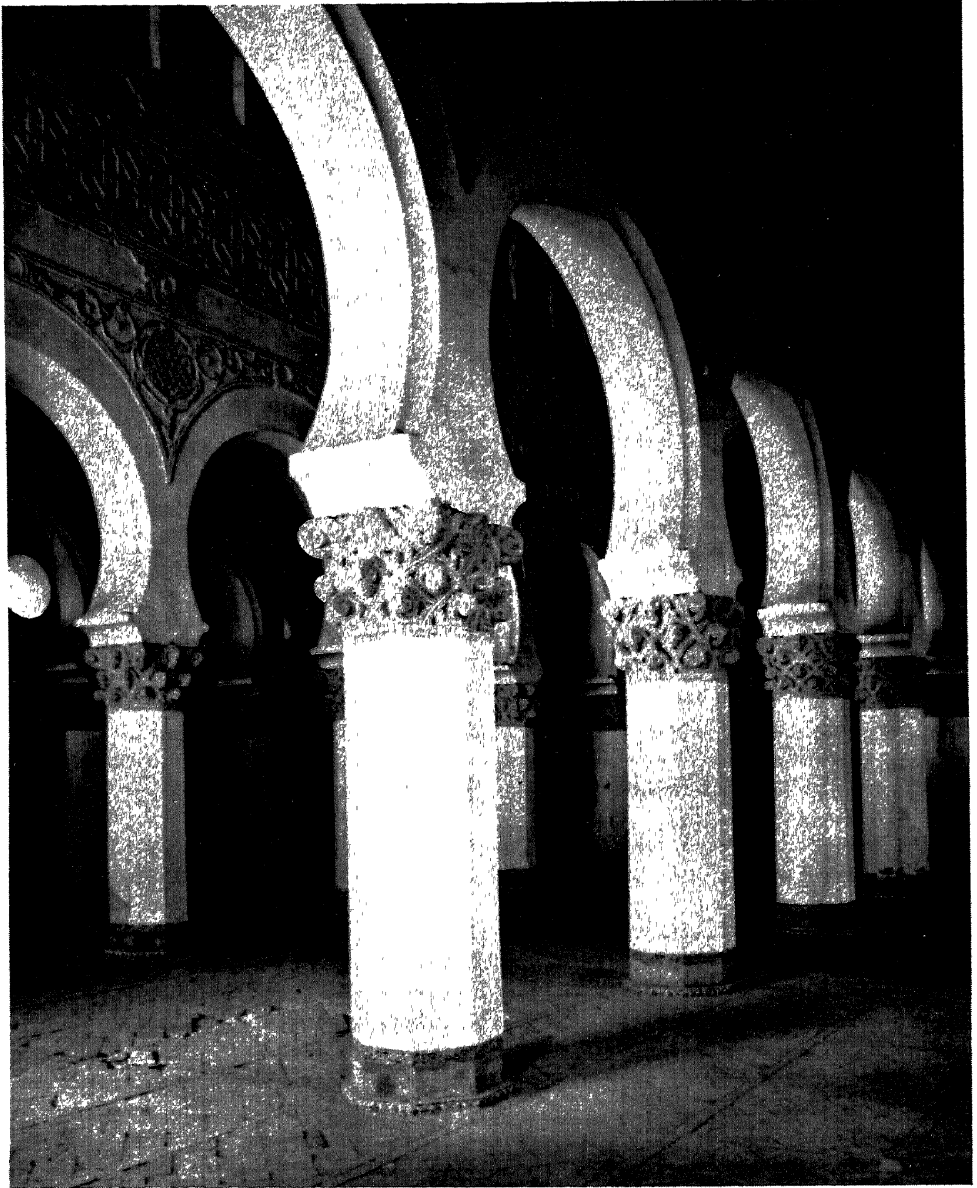
» Can you now relate the words *audible*, *credible*, *imbibe*, *legible*, and *regal* to their Spanish cognates? ◀

It is, of course, impossible for us to mention all the phonetic laws which operated during the transition from Latin into Spanish. In many cases, they are still making sound changes in all or in certain parts of the Spanish-speaking world.

* Latin *au* regularly becomes Spanish *o*: Latin *causam*, *pauperem*; Spanish *cosa*, *pobre*.

► MODELOS

Are you happy, Roberta?	1 ¿Está usted contenta, Roberta?
Yes, I am; I like your present a lot.	2 Sí, lo estoy; me gusta mucho su regalo.
Where do you come from?	3 ¿De dónde es usted?
I am from Mexico; that is to say, I am a Mexican.	4 Soy de México; es decir, soy mejicana.
What time is it? Is it one o'clock?	5 ¿Qué hora es? ¿Es la una?
It wasn't one o'clock; it was ten minutes after two.	6 No era la una; eran las dos y diez.
The class used to end at twenty minutes to three.	7 La clase terminaba a las tres menos veinte.
I am glad that you are happy.	8 Me alegro de que esté contenta.
I doubt that his house is (made) of wood.	9 Dudo que su casa sea de madera.
Robert's father was rich but he wasn't happy.	10 El padre de Roberto era rico pero no era feliz.
We are happy (glad) to see her.	11 Nos alegramos de verla.
You'll probably be there at one o'clock.	12 Es probable que estés allí a la una.
John's uncle is a doctor; he is a famous doctor.	13 El tío de Juan es médico; es un médico famoso.
Henry likes boys who have courage.	14 Le gustan a Enrique los muchachos que tengan valor.
Do you know anyone who is a doctor?	15 ¿Conoce usted a alguien que sea médico?



SPANISH TOURIST OFFICE PHOTO

Santa María la Blanca, Toledo, una de las antiguas sinagogas

► PRÁCTICA

1 Complétense las frases siguientes substituyendo la raya [dash] por 'He is':

- (a) — contento.
- (b) — de los Estados Unidos.
- (c) Nos alegramos de que — feliz.
- (d) — rico.
- (e) — estudiante
- (f) Dudo que — contento.
- (g) Dudo que — de México.
- (h) Creo que — rico.
- (i) No — contento.
- (j) No — feliz.

2 En lugar de 'He is' substitúyanse las rayas por 'The girls are', haciendo todos los cambios necesarios.

3 Substitúyanse las rayas por 'Roberta is.'

4 Tradúzcanse las expresiones siguientes:

- (a) It is one o'clock.
- (b) It is ten minutes after one.
- (c) It is two o'clock.
- (d) It is ten minutes to two.
- (e) He arrives at one o'clock.
- (f) They arrive at two o'clock.
- (g) The class used to end at ten minutes to ten.
- (h) Do you like doctors who are from the United States?
- (i) I doubt that it is two o'clock.
- (j) It is probable that it is twenty minutes to one.
- (k) It is possible that it is ten twenty.

5 Pónganse las frases (a)-(f) del ejercicio número cuatro en el tiempo imperfecto.

6 Todos los verbos que indican una *emoción* emplean el subjuntivo exactamente como *alegrarse de*. Dos de ellos son: *sentir* (*ie*) 'to be sorry,' y *temer* 'to fear, be afraid of.' Ejemplos: *Siento que María no esté aquí, Temo que sean las dos*. Sabiendo esto, traduzcan Vds. las frases siguientes:

- (a) I am sorry that they are not happy.
- (b) I am afraid that they are not from Spain.
- (c) I doubt that they are doctors.
- (d) I am glad that they are not here.
- (e) I am sorry that they doubt it.

7 En el ejercicio seis, substitúyanse las palabras *I* y *they* por *we* y *you* (*usted*). Por *he* y *she*. Por *you* (*tú*) y *we*.

8 Tradúzcanse las frases siguientes:

- (a) It is probable that she is happy. Yes, she is.
- (b) It is possible that she is rich. Yes, she is.
- (c) It is necessary for me to go (that I go).
- (d) Is it possible that he is a doctor? Yes, he is.
- (e) Do you know anyone who speaks Spanish?
- (f) Is there someone here who can help me?
- (g) There is no one here who knows French.

9 En el ejercicio ocho, substitúyase *she* (frases *a* y *b*) por *they* (*ellas*). Substitúyase *me* por *them* en la frase *c*, y *he* (frase *d*) por *they*.

► LECTURA

Era muy tarde. En la residencia de estudiantes se veía una sola ventana iluminada. Era la ventana del cuarto de Jorge Smith, quien estaba sentado delante de su mesa, tratando de escribir una composición para la clase de inglés. No podía comenzar porque no podía pensar en un buen tema. Desesperado, empezaba ya a quitarse la corbata y la camisa. Se decía: —No puedo. Es imposible que yo escriba algo. Más vale que me acueste.

En esto alguien llama a la puerta. —¿Es posible que sea Roberto?— piensa Jorge. —No conozco a nadie más que esté despierto a estas horas.

Con esto grita —¡Adelante!—La puerta se abre y Jorge ve aparecer la cara sonriente de su amigo.

—¡Buenas noches! Veo que te quemas las cejas. ¿Por qué no te acuestas?

—Porque ese dichoso profesor Jenkins nos ha impuesto un tema imposible. Debemos escribir algo sobre la intolerancia, y el asunto tiene que ser histórico, no de los tiempos modernos.

—¿Intolerancia dices? ¿Por qué no escribes sobre la inquisición española?

—Pero ¡hombre! ¿No sabes que ahí tienes para varios libros? Además, a pesar de todo lo que se ha escrito sobre la inquisición todavía ignoramos mucho.

—Verdad que es un asunto demasiado vasto para un informe. Pero tengo otra idea. Puedes escribir sobre la expulsión de los judíos.

—¿Qué me cuentas? Ni siquiera he oído hablar de eso. ¿Qué era la expulsión?

—Parece mentira que no sepas nada de la expulsión de los judíos. En el año tantas veces famoso de mil cuatrocientos noventa y dos los Reyes Católicos destierran a todos los judíos que no quieren cristianizarse. Van a vivir en Marruecos, Grecia, Istambul, Yugoslavia, Holanda, Alemania, y Londres. Ahora hay grupos de ellos aquí en los Estados Unidos. Forman pequeñas comunidades y sus descendientes hablan todavía el español. Muchos tienen apellidos españoles, como el gran filósofo Spinoza, cuyo nombre era originalmente Espinosa. El español que hablan es curiosísimo, porque no ha cambiado mucho ni en pronunciación ni en construcción gramatical desde el tiempo de la expulsión.

—¿Qué diferencias hay?

—Por ejemplo, en los dialectos más arcaicos, *hijo* se pronuncia *fiyo*, donde la jota suena como la 'j' inglesa. La equis se pronuncia como la 'sh' inglesa y parece en muchas palabras donde tenemos hoy día una jota. Dicen *Xerez* y *dixo* en lugar

de Jerez y *dijo*. Como digo, han mantenido las formas y la pronunciación de aquellos tiempos.

—¿Había muchos judíos en España?

—No se puede decir con certeza. A mi parecer, el número no era muy grande comparado con la población total, pero la importancia de los judíos era grandísima. Eran banqueros, algunas veces tesoreros del rey, y ocupaban otros puestos importantes en el gobierno y la vida económica del país. Algunos historiadores creen que la decadencia de España en el siglo diez y siete se debe en parte al efecto tardío de la expulsión de los judíos.

—Supongo que los expulsados han sufrido mucho.

—Ya lo creo. Pero a pesar de la intolerancia del gobierno español aman todavía a España. En hebreo llaman 'Sefard' a España y dicen que son los sefardíes o sea 'la gente de Sefard', es decir 'españoles'. En algunas de sus sinagogas tienen naranjos que crecen en tierra que han hecho importar de España. Es triste pensar en este gran amor hacia la patria ingrata.

—Pero ¿no pueden volver a España ahora?

—Sí pueden, pero solamente bajo las mismas condiciones, es decir, cristianizándose. La ley española no ha revocado la intolerancia, aunque la gran mayoría de los españoles son tan tolerantes como tú y yo.

► Vocabulario

residencia de estudiantes dormitory
iluminar to illuminate, light
cuarto fourth; quarter; room (cf. quarters)
el tema subject
desesperar to be hopeless, desperate
ya already; now
quitarse to take off
corbata necktie (cf. cravat)
camisa shirt (cf. chemise)
más vale (*idiom*) it is better
en esto (*idiom*) at this moment
despierto awake
a estas horas (*idiom*) at this (late) hour
con esto (*idiom*) with this, herewith
cara face
sonriente smiling
quemar to burn
ceja eyebrow
quemarse las cejas (*idiom*) to burn the midnight oil
dichoso darned
impuesto *past participle of imponer*
imponer to impose
tener para (*idiom*) to have enough for
varios several

además besides
ignorar not to know
verdad que (*idiom*) it's true that
demasiado too
vasto large, vast
la expulsión expulsion
oír hablar (de) (*idiom*) to hear (about)
ocurrir to occur, happen
desterrar (ie) to exile
cristianizarse to become Christians
Marruecos Morocco
Grecia Greece
Istambul Istanbul
Holanda Holland
Alemania Germany
Londres London
la comunidad community
apellido surname
filósofo philosopher
curioso curious
curiosísimo very curious
arcaico archaic
jota the letter j
sonar (ue) to sound
equis the letter x
hoy día (*idiom*) nowadays, today
Xerez, *mod.* Jerez a city in southern

Spain famous for sherry wine (The word *sherry* comes from the old pronunciation of Xerez)
 dixo, *mod.* dijo he said
 certeza certainty (cf. cierto)
 el parecer (*noun*) opinion
 a mi parecer (*idiom*) in my opinion
 banquero banker
 tesorero treasurer
 puesto post, place, job
 gobierno government
 decadencia decadence
 diez y siete seventeen
 tardío delayed
 expulsar to drive out, expel

sufrir to suffer
 hebreo Hebrew
 naranjo orange tree
 crecer to grow
 tierra earth, dirt
 hacer importar (*idiom*) to have imported, to cause to be imported
 el amor love
 hacia toward, for
 ingrato ungrateful
 volver (ue) to return
 la ley law
 revocar to revoke
 aunque although
 mayoría majority

► Cuestionario

- (1) ¿Dónde estaba Jorge Smith?
- (2) ¿Qué trataba de hacer?
- (3) ¿Por qué no podía comenzar su trabajo?
- (4) Por fin ¿qué decide hacer?
- (5) ¿Qué oye Jorge entonces?
- (6) ¿Qué piensa?
- (7) ¿Qué dice Roberto al entrar en el cuarto?
- (8) ¿Qué tema ha impuesto el profesor Jenkins?
- (9) ¿Cómo sabemos que el profesor Jenkins no le gusta a Jorge?
- (10) ¿Cuál es el primer asunto en que piensa Roberto?
- (11) ¿Por qué no vale?
- (12) ¿Ha oído hablar Jorge del segundo asunto? ¿Qué pregunta él?
- (13) ¿Por qué dice Roberto 'tantas veces famoso' hablando del año mil cuatrocientos noventa y dos?
- (14) ¿Dónde se hallan comunidades de sefardíes?
- (15) Díganos algo acerca del español que hablan los sefardíes.
- (16) ¿Cómo sabemos que aman a España?
- (17) Díganos algo acerca de la importancia de los judíos españoles antes de la expulsión.
- (18) ¿Cuál es el origen de la palabra sefardí?
- (19) ¿Pueden los sefardíes volver a España ahora?
- (20) ¿Son intolerantes la mayoría de los españoles?

► INDUCTIVE GRAMMAR

- 1 Which verb—*ser* or *estar*—do we use in the following cases:
 - (a) with a predicate noun (See modelos 13 and 15)
 - (b) in telling time

- (c) for indicating the place of origin (modelos 3 and 4)
- (d) for indicating the material with which something is made (modelo 9)
- (e) for indicating location
- (f) with a past participle to express state or condition following a previous action?

In all these cases there is no hesitation on the part of a Spanish speaker. He uses the right verb according to his ingrained habits.

2 Even Spanish speakers may hesitate over *ser* and *estar* when the verb is followed by an *adjective*. Why should we say *estar contento* but *ser feliz*? *Estar* is etymologically *to stand* and is related to *estado state*. So *estar* indicates not only where a thing stands (location) but also the state or condition in which a thing is. *Roberta está contenta* says nothing about Roberta's personality, but merely that her present state is one of happiness.

On the other hand, *ser* (from Latin *esse* to be) indicates those things which are inherently characteristic of the subject. *Jorge es feliz* says that George has a happy disposition or personality, even though he may not be happy (*contento*) at the present moment.

A good many *adjectives* can be used with either *ser* or *estar*, with a difference in meaning dependent on the above considerations. *Estoy bueno* (I am in a good state or condition) *I am well*; *Soy bueno* (I am, in character or personality, good) *I am good*; *Están malos* *They are sick*; *Son malos* *They are bad*.

We have to learn, however, how Spanish speakers feel about certain attributes. *Rich* and *poor* seem to them to characterize people; a rich man acts and thinks differently from a poor man. Hence, *Es rico, pero era pobre*. *Rico* and *pobre* are almost nouns and the construction is very nearly that of Par. 1 (a). But we can say, especially in a joking mood, *¡Qué rico estoy esta noche!* *I certainly am in the money tonight!*

Remember, it is only with a following *adjective* that there is a possibility of using either *ser* or *estar*.

3 Examine modelos 14 and 15. How are the two clauses *who have courage* and *who is a doctor* used? Do they modify something?

Now contrast modelos 14 and 15 with the following sentences: (1) *Conozco a dos muchachos que tienen valor*. (2) *Conozco a un señor que es médico*.

What is the difference between *los muchachos* and *dos muchachos*? Between *alguien* and *un señor*?

A clause modifying a noun (an adjective clause) takes a subjunctive only if the antecedent is indefinite.

4 In modelo 9 we have the subjunctive after *dudar*. Of course, we cannot make a statement of fact if we are in doubt.

In modelo 12 we have the subjunctive after *Es probable*. Again we cannot make an authoritative statement if we are not sure in our minds. Many other impersonal expressions (those which have *it* as the subject: *It is possible*) imply doubt; other impersonal expressions imply an indirect command (*It is necessary for you to go*). All impersonal expressions except ones of certainty (*It is true that . . .*) take the subjunctive.

In modelo 8 and in Práctica, ejercicio 6 we have the subjunctive after verbs of emotion. Here we are calling attention to a personal reaction. The subjunctive is used to tone down the self-assertiveness of the statement.

TEMA

Escriba Vd. una composición sobre los sefardíes.

REMARKS ON VOCABULARY

In today's lesson we have seen some of the ways in which Spanish divides the area of meaning of the English word *to be* between the two verbs **ser** and **estar**. We can add that Spanish also uses the special word **haber** (as *hay there is, there are*) to cover a small part of the area, and that circumlocutions, such as **Madrid se halla en España** *Madrid is in Spain* or **Aquí me tiene Vd.** *Here I am*, permit us to avoid the use of **ser** or **estar** in many cases. If we look back over the vocabulary we have had, we will find numerous less striking examples of Spanish words which divide the area of meaning of a single English word between them: **saber** and **conocer**, **país** and **patria**, **contento** and **feliz**. On the other hand, there are Spanish words whose area of meaning is divided between two or more English words: **entre** *between, among*; **cierto** *true, a certain*; **cocina** *kitchen, cooking*; **tomar** *to take, to eat, to drink*; **llevar** *to carry, to take* (a person somewhere), *to wear* (clothes).

Generally speaking, the language which has the greater number of words has greater subtlety of expression. This is a statement which can be applied to the total vocabulary or to a single area of meaning. Certainly **ser** and **estar** permit us to make subtle distinctions with great economy of words, distinctions which can be made in English by using additional words (He is of a happy disposition) or by choice of words with differentiated meanings (He is well *as opposed to* He is good). We can distinguish in Spanish between a state which is the result of a previous action (**La puerta está cerrada**, *The door is [standing] closed*) and a passive action which is in progress (**La ventana es cerrada**, *The window is [being] closed*).^{*} It is axiomatic that the more subtle our language, the more subtle our thought.

The words we are talking about are not synonyms. **Conocer** and **saber** do not have the same meanings, even though they are usually translatable by the same English word. **Saber**, of course, means to know factual material, while **conocer** means to know the surface of, to be acquainted with, to make the acquaintance of. The two Spanish words **la esquina** and **el rincón** both mean *corner* but the first is viewed from the outside (the corner of the building) and the second from the inside (in the corner of the room). **Delante de** and **antes de** are both *before* but the first refers to space and the second to time. If these words were synonyms we could substitute one for the other in a sentence without changing the meaning. Such is not the case.

^{*} The passive has not yet been presented.

There is another class of words which we can call partial synonyms. The words *sobre* and *en* both mean *on*, but *sobre* also means *over* or *upon*, *about* (a subject) while *en* has the additional meaning *in*. Their meanings overlap only partially. In ordinary usage a boy is a *niño* as long as he is a child and is a *muchacho* from his first independence up to the time he marries and settles down. In the middle period, from about six years to about fifteen, he may be addressed by either term. Thus these words are sometimes synonymous and sometimes opposed in meaning. *Temer* and *tener miedo* both mean *to fear* but at one extreme *to tremble with fear* is *tener miedo* while at the other *to be afraid of something mild and inoffensive* (like 'I'm afraid I can't go') is *temer*. Only in the middle of the area of meaning can we interchange these two expressions.

Some of the non-synonymous distinctions of Spanish apply to the commonest words of the language. There are different words for *but*, *pero* and *sino*; for *there* (by you) *ahí*, *there* (at a distance from us both) *allí*, and *there* (at a great distance) *allá*; and for *then* (at that time) *entonces*, *then* (afterwards) *después*, and *then* (next) *luego*. Among the subtlest in differentiation is the pair *por* and *para*, both of which usually mean *for*. *Para* is the more limited in meaning. Besides *in order to* before an infinitive, it means *destined for*, *intended for*, *headed for*. Sometimes it means *considering the fact that* as in *He speaks well for an American*. The word *por* is overburdened with meanings: *through* or *along* (a street), duration of time (*for* an hour), rate (*by* the hour), *by* (with the passive: The letter was written *by* Roberta), *on behalf of* (*for* him), and several more. Even Spanish speakers are sometimes confused: Is *I did it for him*, *I did it on his behalf* or *I did it intended for him*?

So far we have talked almost entirely of the extra subtleties of Spanish. English in its turn often has a richer vocabulary than Spanish. Spanish speakers manage to get along with one word *tierra* where we have *earth*, *land* (opposed to water, or as in *native land*), *fields*, *soil*, and *dirt* (as in *black dirt*, not *filth*). We say *until* (five o'clock), *as far as* (the store), *as many as* (twenty men), and *even* (the president was there), for all of which expressions Spanish is content with the single word *hasta*, whose basic meaning is *up to*.

There is plenty of subtlety in the English language, but as these distinctions seem perfectly natural to us, they usually cause us little trouble when we are studying a strange tongue. The difficulty lies in seeing the distinctions of the foreign language and feeling their exact significance. But as the practical work of mastering a new language progresses, the strengths and weaknesses of both the new speech and our own are gradually revealed. It seems amazing that Spanish should have no single word for *become*; it is equally astounding that English does not have a common verb *to be enough*, although we do have the literary word *to suffice*. In the jigsaw puzzles whose pieces are words there are a few pieces missing, and the size and shape of the pieces are often very different in the Spanish and English versions.

► **MODELOS**

PRETERITE TENSE OF REGULAR VERBS <i>Preterito</i>	I spoke, etc.	1	hablé, hablaste, habló hablamos, hablasteis, hablaron
	I learned, etc.	2	aprendí, aprendiste, aprendió aprendimos, aprendisteis, aprendieron
	I lived, etc.	3	viví, viviste, vivió vivimos, vivisteis, vivieron
While we were studying Michael entered the room.		4	Mientras estudiábamos Miguel entró en el cuarto.
He learned all the new forms last night.		5	Aprendió todas las formas nuevas anoche.
We lived thirty years in Madrid.		6	Vivimos treinta años en Madrid.
Did you return home?		7	¿Volvieron ustedes a casa?
They showed us the writing but we didn't understand it.		8	Nos enseñaron la escritura pero no la comprendimos.
PLUPERFECT TENSE <i>Pluscuamperfecto-</i>	I had spoken, etc.	9	había hablado, habías hablado había hablado, habíamos hablado habíais hablado, habían hablado
When we saw her she had already returned from her trip.		10	Cuando la vimos ya había vuelto de su viaje.
Had you already spoken to them when they saw us?		11	¿Ya les habían ustedes hablado cuando nos vieron?
About whom were you talking? About the gentleman to whom you introduced me and who had traveled through Africa?		12	¿De quién hablaba usted? ¿Del señor a quien usted me presentó y quien había viajado por África?

► **PRÁCTICA**

I. Pónganse los verbos siguientes en las formas indicadas:

(a) vender	(f) ofrecer	(k) imaginar
(b) estudiar	(g) cubrir	(l) permitir
(c) escribir	(h) contestar	(m) desear
(d) deber	(i) dividir	(n) responder
(e) amar	(j) beber	(o) lavarse

- (1) Primero, en el pretérito empleando 'usted' como sujeto.
- (2) Segundo, en el pluscuamperfecto, forma 6.*
- (3) Tercero, en el pretérito, forma 1.
- (4) Cuarto, en el imperfecto, forma 1.
- (5) Quinto, en el pretérito, forma 4.
- (6) Sexto, en el presente del indicativo, forma 4.
- (7) Séptimo, en el pretérito, forma 2.
- (8) Octavo, en el pretérito, forma 5.
- (9) Noveno, en el perfecto, forma 6, sujeto 'ustedes.'
- (10) Décimo, en el pluscuamperfecto, forma 4.

II. (1) Tradúzcanse las frases siguientes:

- (a) When we met him he had already told us about his trip.
- (b) While we were studying he was writing letters.
- (c) While we were studying he wrote a letter.
- (d) We were eating breakfast when he entered the dining room.
- (e) When we found the money he bought a car.
- (2) Substitúyanse *we* por *they* y *he* por *she*.
- (3) Substitúyanse *we* por *I* y *he* por *you* (tú).
- (4) Substitúyanse *we* por *you* (usted) y *he* por *I*.

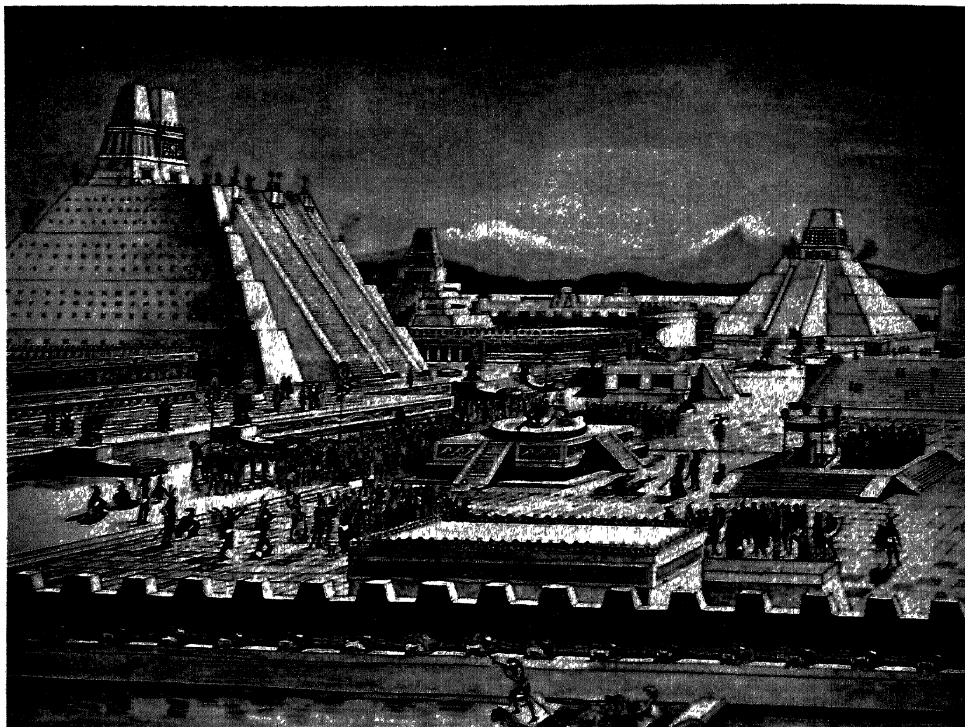
► LECTURA

—Hace mucho tiempo leí el libro de Prescott, *La conquista de México*. No recuerdo todos los detalles, pero no he olvidado por completo la historia impresionante de Hernán Cortés. Con cuatrocientos hombres desembarcó en una tierra desconocida, de la cual noticias maravillosas y extrañas habían llegado a sus oídos. Al principio, los indios tenían miedo de los españoles. Creían que eran dioses. Cortés avanzó y penetró en Tenochtitlán, la ciudad india que ocupaba el mismo sitio que la capital actual de México.

—Al ver esta ciudad, quedaron los españoles más maravillados que nunca. Estaba construída en un lago, y en vez de calles tenía canales, exactamente como Venecia. Tres diques artificiales la unían con la tierra firme. Había templos y pirámides imponentes; pero lo que impresionaba sobre todo a los rudos soldados era la gran cantidad de alhajas y adornos de oro.

—Al principio, los indios trataron a Cortés como huésped de honor. Pero las acciones de los soldados, deseosos de acumular todo el oro posible, despertaron sospechas. Cuando los españoles recibieron una visita del emperador Moctezuma,

* See p. 119, note, for meaning of *forma* 1, *forma* 2, etc.



FROM EWING GALLOWAY, N Y

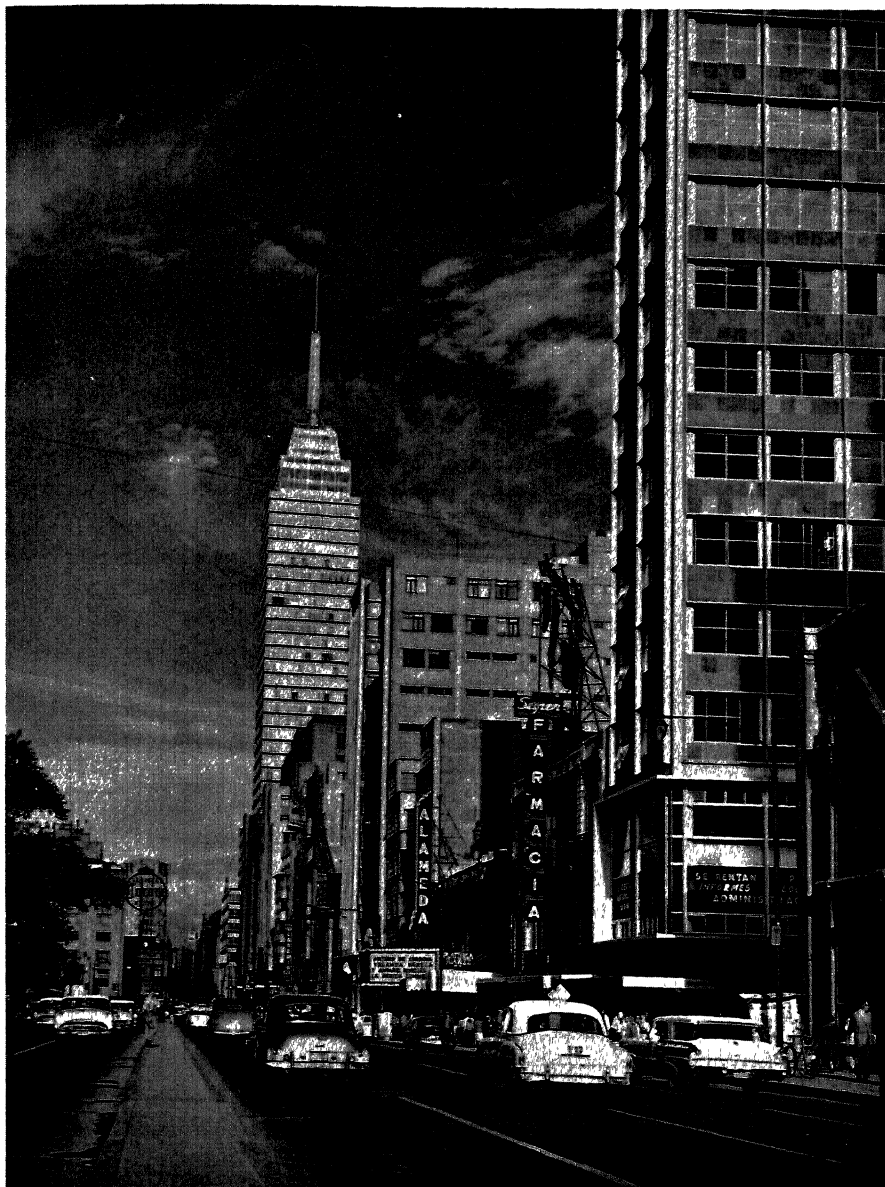
Tenochtitlán, la ciudad india

no le permitieron volver a su palacio. Creían que estaban seguros mientras Moctezuma estaba con ellos. Pero, muerto el emperador durante una escaramuza, los españoles se escaparon de la ciudad de noche. Cortés perdió gran parte de su ejército; por eso, aquel suceso se llama 'la noche triste.' Se retiró Cortés de Tenochtitlán; pero después de formar una alianza con otra tribu enemiga de los aztecas, volvió a atacar la ciudad. Había construido barcos que hizo transportar al lago. Así cercaron los españoles y sus aliados a la capital; la tomaron con grandísima dificultad, destruyendo la mayoría de los edificios y matando la mitad de los habitantes. Se estima que unos ciento cincuenta mil indios perdieron la vida allí.

—Muy bien, Jorge— dice Enrique Sarmiento.— Y ahora ¿hay alguien que tenga una pregunta?

—Sí, yo quiero preguntar cómo Cortés podía comunicarse con los indios— pregunta Carlota.

—Eso sí que es interesante. Años antes de llegar Cortés a México un barco español había naufragado en la costa. Dos sobrevivientes habían quedado entre los indios y habían enseñado el castellano a cierta mujer, Marina de nombre. Cuando Cortés desembarcó los indios enviaron a buscar a Marina, la cual acompañó a Cortés durante todas sus aventuras. Por medio de ella se comunicó con los indios.



FROM EWING GALLOWAY, N.Y.

La capital actual de México

—¿Existen todavía indios aztecas? ¿Hablan todavía su lengua?

—Claro, todavía hay muchos. Continúan hablando su lengua hoy día. Los lingüistas han descubierto que el náhuatl — así se llama la lengua de los aztecas — está emparentado con las lenguas de otras tribus, los *hopi*, los *comanche*, y los *ute*. Parece que los aztecas llegaron al Valle de México en una época relativamente moderna. No tenían una civilización propia, sino que adoptaron la cultura de los toltecas, sus predecesores. Además tomaron muchas ideas de los mayas, los indios que habitaban el sur de México y Guatemala. De ellos tomaron sin duda el calendario y un sistema de escribir.

—¿Cómo era su lengua?

—Yo no puedo daros una idea acabada de su lengua, pero sí puedo citaros algunas palabras. Una colina cerca de Tenochtitlán se llamaba Chapultepec, de *chapul* 'langosta' y *tepec* 'colina'. Los templos se llamaban *teocali*, o sea *teo* 'dios' y *cali* 'casa'. Una de sus bebidas favoritas se llamaba *chocolatl*, de donde hemos tomado la palabra *chocolate*. Además *tomate* y *coyote* son palabras de origen azteca.

—Se ve que sabes mucho acerca de los aztecas. ¿Cómo es que te interesan tanto?— pregunta Enrique.

—Después de terminar mis estudios aquí pienso ir a México para dedicarme a la arqueología. Me fascina. No puedo dar otra razón.

—Y no tienes que darla. El amor a la ciencia es la mejor de las razones.

► Vocabulario

por completo (*idiom*) completely
impresionante impressive, exciting
desembarcar to disembark
el cual which
oído ear
al principio at first
sitio site, place
actual present day
quedar to remain; to be
maravillar to astound
nunca never; *in comparisons* ever
construir to construct, build
lago lake
en vez de (*idiom*) instead of
el canal canal
Venecia Venice
el dique causeway
unir to unite
tierra firme mainland
imponente imposing
impresionar to make an impression on
rudo rough
soldado soldier
cantidad quantity
alhaja jewel

adorno ornament
oro gold
tratar to treat
el huésped guest
de honor honored
deseoso desirous, eager
despertar (*ie*) to awaken
sospecha suspicion
escaramuza skirmish
de noche (*idiom*) at night
perder (*ie*) to lose
ejército army
retirarse to retire
alianza alliance
volver a (atacar) to (attack) again
barco boat
hizo *irreg. preterite of hacer (form 3)*
hacer transportar (*idiom*) to have transported
cercar to besiege, surround
aliado ally
destruir to destroy
estimar to estimate; to esteem
cincuenta fifty
naufregar to be shipwrecked

costa coast
 el or la sobreviviente survivor
 buscar to look for, to get (a person)
 enviar a buscar (*phrase*) to send for
 por medio de through, by means of
 emparentado related
 propio of one's own
 el predecesor predecessor
 calendario calendar
 ¿cómo era? (*idiom*) what was (it) like?
 acabado finished; perfect
 sí puedo (*idiom*) I can

citar to cite, quote
 colina hill
 langosta grasshopper; lobster
 bebida drink
 el tomate tomato
 el coyote coyote
 pienso (ir) I intend (to go)
 dedicarse to devote oneself
 fascinar to fascinate
 el amor a (*idiom*) love for
 ciencia learning, knowledge

► Cuestionario

- (1) ¿Qué libro ha leído Jorge? ¿Cuándo lo leyó?
- (2) Al principio ¿cómo trataron los indios a los españoles?
- (3) ¿Cómo era Tenochtitlán?
- (4) ¿Cómo despertaron los soldados españoles las sospechas de los aztecas?
- (5) ¿Por qué no le permitieron a Moctezuma volver a su palacio?
- (6) ¿Qué quiere decir la 'noche triste'?
- (7) ¿Volvió Cortés a atacar a la ciudad en seguida?
- (8) ¿Cómo cercaron los españoles y sus aliados a Tenochtitlán?
- (9) ¿A cuántos indios mataron?
- (10) ¿Hay alguien que tenga una pregunta?
- (11) ¿Es interesante lo que pregunta?
- (12) ¿Quién era Marina? ¿Cómo había aprendido el español?
- (13) ¿Con qué otras lenguas está emparentado el náhuatl?
- (14) ¿Cómo se civilizaron los aztecas?
- (15) ¿Qué palabras hemos tomado nosotros del náhuatl?
- (16) ¿Qué ciencia es la pasión de Jorge?
- (17) ¿Qué piensa hacer?
- (18) ¿Por qué ha aprendido tanto acerca de los aztecas?
- (19) ¿Has leído tú el libro de Prescott?
- (20) ¿Qué otros libros escribió el mismo autor?

► INDUCTIVE GRAMMAR

1 Look at the endings of the preterite (modelos 1–3). This tense is the most individual of all. In all other tenses we can make form 3 by dropping the *n* from form 6. Is this possible in the preterite? Forms 1 and 3 are identical in all other tenses except one (Which one?). Are they identical here?

On the other hand, the 2nd and 3rd conjugations have the same endings. Is this wholly or partially true in other tenses? What about form 4 and the corresponding form of the present indicative? Is it the same in all three conjugations?

2 Examine the English of modelos 4–6. What is the difference between the two verbs of modelo 4 in respect to the completion of the action? Notice when

the duration of time is given (modelo 6) the completion of the action is implied.

State the difference in meaning between the imperfect and preterite tenses.

3 Look at modelo 10. When had she returned with relation to the time at which we saw her? This tense is used exactly as in English.

4 In modelo 12, explain the use of the three different tenses.

► TEMA

Escriba Vd. algunos párrafos sobre los aztecas y su primer contacto con los blancos.

BORROWINGS FROM LATIN

When we discussed cognates we saw that many related words in English and Spanish have a common source in Latin. Latin enjoyed high prestige; up to modern times every educated man knew it and would often interlard his speech with Latinisms, sometimes to express more precisely his thought and sometimes merely to set himself above the common, uneducated man. Of course the uneducated aped their superiors, and without knowing Latin employed Latin terms, just as today we may say *Weltanschauung* or *Zeitgeist* without knowing German.

The trend toward using new Latin words was of course strongest during the Renaissance. Scholars of all Western European nations compared their vocabularies with Greek and Latin and felt ashamed of their poverty. Treatises were composed to show Italians, Frenchmen, and Spaniards how to enrich and to give brilliance to their native tongues by the adoption of words from antiquity. Certain Spaniards, to prove that their native tongue was superior, wrote short passages using only words which could be either Latin or Spanish. If Spanish can be identical to Latin, they argued, should it not be valued as highly as that most esteemed language? They also dreamt of Spanish as a language of world empire as their dominions spread all over the globe, and again the comparison to Latin as the common language of the Roman Empire suggested itself. Spain was to revive the glory of Rome and Spanish was to take the place which Latin had occupied. To prepare their language for this great destiny the educated Spaniards sought to give it as rich a vocabulary as the language of Rome.

► We can recognize these new borrowings today because they do not make the sound changes which popular words had undergone. In a Spanish dictionary there are many words beginning with *inter-*. These are all late borrowings because *inter* had regularly become *entre* at an early stage in the development of Spanish. Sometimes we find both the learned and the popular development of the same word (for example *interdicto* and *entredicho*). We also recognize as learned most words beginning with *in-* (popular form *en-*) and those which preserve the consonant group *-ct-* (*respecto*, *conducto*) which in popular development become *-ch-*. These are only a few examples of learned words and of our means of recognizing them. ◀

With the revival of learning literary men began to adopt so many Greek and Latin words that a contrary movement arose, in favor of the robust, straightfor-

ward vocabulary of earlier days. Lope de Vega attacks two purveyors of the snobbish new jargon in a clever sonnet. He imagines that they seek lodging in a way-side inn; the servant girl talks to them in Spanish so filled with Latinisms and Italianisms that even they—the leaders of the new cult—cannot understand what she is saying.

What Lope de Vega emphasizes is the affected, snobbish nature of the movement. There is much justification for his point of view. If Spanish has a good, well established word—say *tibio*, regularly derived from Latin *tepidum*—why try to replace it by *tépido* merely because it looks and sounds like Latin? The ordinary man did not understand *tépido*; there was undoubtedly a certain pleasure accruing to those who labeled themselves as extraordinary men simply by using an extraordinary word. The trend became more and more exaggerated until the poet Góngora (†1627) succeeded in using a vocabulary and syntax so highly Latinized that even educated people had real difficulty in reading him.

Although a high percentage of the bookish words was soon lost from the language, we are surprised to find indispensable common nouns—like *acción*—and useful adjectives—like *grave*, *magnífico*, and *purpúreo*—among the Latinisms of the Renaissance. Certainly the movement to enrich the language was not all based on snobbishness; there was a real need for certain words. It is not surprising to find many abstract nouns among them, for the more educated people are more prone to speak in abstractions. Science, philosophy, and learning in general are expressed in abstract terms. In addition to these nouns, there are many adjectives, which enable us to describe or designate objects more precisely. But there are very few new concrete nouns, quite contrary to the wealth of such words which Spanish took from Arabic.

Even after the Renaissance had spent its force the habit of taking new words from Latin and Greek remained. The development of science, the new machines and processes of industry, the new political and social situations of modern life called for new words. If Latin or Greek had a word it was borrowed. If the word did not exist, scholars could compound it, using ancient roots and affixes and following the Greek and Latin rules. Thus if Julius Caesar were to come to life today, he would hear many 'Latin' words which did not exist in his time, but the component parts of which he could easily recognize. As the Spaniards often relied on the French as their intellectual guides in the eighteenth and nineteenth centuries, they frequently took their new Latinisms at second-hand from France—for example *fanatismo* (fanaticism) from French *fanatisme* and *botánica* from French *botanique* (both first used in French in the seventeenth century). An original Spanish creation is *liberal*, in the political sense *one who loves liberty*, a meaning which has spread widely.

In English there has been a reaction from Latinized vocabulary in favor of the 'Anglo-Saxon' elements of our speech. This is a development of the last hundred years. We must be careful not to transfer our attitude toward English Latinisms to Spanish, where many of these Latin words have as deep roots as our Germanic stock has in English. It may seem to us that a Spanish speaker is affected if he speaks of *el pronóstico meteorológico* (the meteorological prognostication) for

the weather forecast. The Spanish phrase sounds perfectly natural, and, in the days of Dr. Johnson, it would have sounded elegant in English.

Hundreds of new words have been borrowed from Latin after the establishment of Spanish as a separate language. This has been due to veneration for the older language as a superior medium. It is an attitude which we must record and of which we must study the effects even though we recognize it as a basically erroneous concept.

► MODELOS

<i>caer</i> to fall	1	caí, caíste, cayó, caímos, caísteis, cayeron
<i>tener</i>	2	tuve, tuviste, tuvo, tuvimos, tuvisteis, tuvieron
<i>andar</i> to walk	3	anduve, anduviste, anduvo, anduvimos, anduvisteis, anduvieron
<i>estar</i>	4	estuve, estuviste, estuvo, estuvimos, estuvisteis, estuvieron
<i>poner</i>	5	puse, pusiste, puso, pusimos, pusisteis, pusieron
<i>querer</i>	6	quise, quisiste, quiso, quisimos, quisisteis, quisieron
<i>decir</i>	7	dije, dijiste, dijo, dijimos, dijisteis, dijeron
<i>traer</i>	8	traje, trajiste, trajo, trajimos, trajisteis, trajeron
<i>ser</i>	9	fui, fuiste, fue, fuimos, fuisteis, fueron
<i>ir</i>	10	fui, fuiste, fue, fuimos, fuisteis, fueron
<i>venir</i>	11	vine, viniste, vino, venimos, venisteis, vinieron
<i>saber</i>	12	supe, supiste, supo, supimos, supisteis, supieron
<i>hacer</i>	13	hice, hiciste, hizo, hicimos, hicisteis, hicieron
<i>dar</i>	14	dí, diste, dió, dimos, disteis, dieron

Like *caer*: *leer*, *oír*.

The verbs *salir*, *valer*, and *ver* are regular in the preterite.

The verb *andar* is irregular only in the preterite and the past subjunctive (which tense will be presented in Lesson XXV).

Supe, supiste, etc. often means I came to know, I found out, you found out, etc.

Quise, quisiste, etc. often means I wished to (but was unable), hence I tried, you tried, etc.

► PRÁCTICA

1 Tradúzcanse las expresiones siguientes en el pretérito:

- | | |
|-------------------------------|---------------------------|
| (a) They walked | (i) They had |
| (b) They read (<i>past</i>) | (j) They brought |
| (c) They were there | (k) They went |
| (d) They were students | (l) They found out (knew) |
| (e) They came | (m) They heard |
| (f) They tried (wanted) | (n) They gave |
| (g) They said | (o) They made |
| (h) They put | |

2 Pónganse las expresiones del primer ejercicio en el tiempo imperfecto.

3 Substitúyase la palabra *they* por 'usted' en el primer ejercicio y tradúzcanse las frases en el pretérito.

4 Empleando 'usted' como sujeto pónganse las mismas frases en el presente del indicativo.

5 Háganse mandatos directos de todos los verbos del primer ejercicio con 'ustedes' como sujeto.

6 Pónganse los mismos verbos en el pretérito con 'vosotros' como sujeto.

7 Pónganse los mismos verbos en el pluscuamperfecto con 'yo' como sujeto.

8 Pónganse en el pretérito con 'yo' como sujeto.

9 Pónganse en el pretérito con 'nosotros' como sujeto.

10 Pónganse en el pretérito con 'tú' como sujeto.

► LECTURA

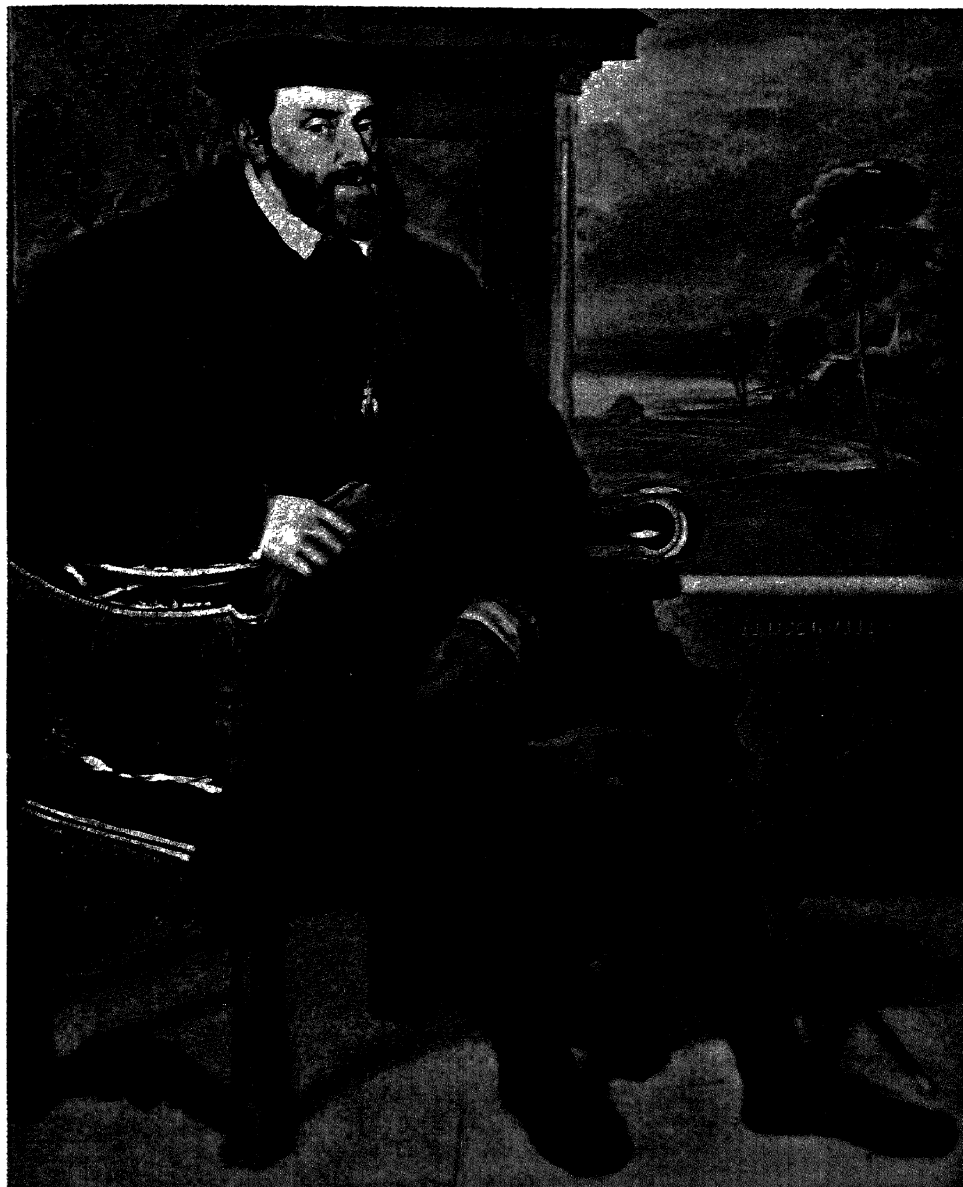
—Mientras Cortés conquistaba a México ¿qué pasaba en España?— pregunta el profesor. —¿Hay alguien que lo sepa?

Carlota Brown levanta la mano.

—Entonces reinaba Carlos Quinto ¿verdad? El poder político y militar español llegó a su apogeo; el rey de España era al mismo tiempo emperador de Alemania. Además poseía los Países Bajos, el Ducado de Milán y el Reino de Nápoles en Italia, por no decir nada de las colonias americanas, las Islas Filipinas y otras tierras. Carlos Quinto podía decir que el sol no se ponía nunca sobre sus dominios. Soñó con un imperio mundial . . .

—Muy bien, Carlota, pero vas muy ligero. Es posible que haya alguien aquí que no sepa tanto como tú. Primero, dinos cómo Carlos llegó a ser dueño de tantos territorios. Vamos.

—Hay que comenzar con Fernando de Aragón e Isabel de Castilla. Como oímos



FROM EWING GALLOWAY, N.Y

Entonces reinaba Carlos Quinto

antes, su casamiento reunió casi toda la península ibérica. Su hija Juana heredó todas las tierras de sus padres. Se había casado con un príncipe austriaco, Felipe el Hermoso. La pobre princesa es una figura trágica porque se volvió loca a causa de los celos que le dió su esposo. Pero eso es otra historia y vuelvo a mi tema.

—Felipe el Hermoso tenía Flandes o sea Holanda y Bélgica. La corona de Aragón ya tenía territorios italianos. Así es que cuando Carlos, el hijo de Juana la Loca y Felipe el Hermoso, llegó a heredar a sus padres en el año mil quinientos diez y seis, ya tenía posesiones muy grandes. Pocos años después le dieron el puesto de Emperador del Sagrado Imperio Romano, o sea el conjunto de pequeños estados en que se dividían entonces Alemania e Italia.

—¿Puedes explicarnos por qué no llevó a cabo su sueño de un imperio mundial?

—Pues en primer lugar Francia e Inglaterra tenían entonces reyes poderosos y hábiles que se oponían a la expansión española. Francisco Primero de Francia luchó cuatro veces contra Carlos, y aunque éste hizo prisionero a su enemigo en la batalla de Pavía, nunca pudo romper la resistencia de los franceses. El rey de Inglaterra, Enrique Octavo, siempre apoyó a los enemigos de Carlos, sobre todo a los protestantes alemanes. Además Carlos tuvo que sostener guerras contra los turcos. A pesar del oro de América le faltaba dinero con frecuencia. En suma es posible ver indicios de la futura decadencia de España aún en este momento culminante de su gloria.

—Es verdad— añade el profesor. —Hay algunos españoles que declaran que España no ha tenido nunca una decadencia porque nunca tuvo, según ellos, un período de verdadera prosperidad. Pero dínos ahora cómo se acabó el reinado de Carlos Quinto.

—Es un episodio muy dramático de la historia. En mil quinientos cincuenta y cinco Carlos abdicó el poder, dando todos sus reinos y territorios a su hijo Felipe Segundo. Entonces fué a vivir en el monasterio de Yuste. Pero es erróneo creer que se dedicó a una vida de oración y meditación. Todavía le interesaron los sucesos políticos y muchas veces dió su opinión sobre ellos a su hijo.

—Sí, es muy dramática su abdicación. Pero me parece que Carlos nunca se dió cuenta de que había pensado principalmente en su propia gloria y no en el bien de sus súbditos. Dejó a España más pobre no solamente en dinero sino también en hombres, en industrias, y especialmente en instituciones políticas. En nuestra próxima reunión quiero que alguien nos hable de la Guerra de los Comuneros, como ejemplo de este último punto. ¿Quién quiere hacerlo? Vamos a ver.

Se levantan varias manos. El profesor escoge a dos estudiantes, Jorge y Roberto, para dar un informe a la clase la próxima vez.

► Vocabulario

reinar to reign
apogeo apogee, high point
el emperador emperor
poseer to possess
los Países Bajos The Netherlands

ducado Duchy
Milán Milan
Nápoles Naples
por no decir nada de (*idiom*) not to mention

ponerse (el sol) to set (*of the sun*)
 dominio domain
 soñar (ue) con to dream about
 imperio empire
 mundial world-wide
 ligero fast
 tanto como as much as
 dueño master, possessor
 vamos come; let's go
 heredar to inherit
 austriaco Austrian
 volverse loco to become insane
 celo zeal; —s jealousy
 Flandes Flanders
 Bélgica Belgium
 corona crown
 quinientos five hundred
 sagrado holy, sacred
 conjunto group, assemblage
 cabo end
 llevar a cabo to carry out
 sueño dream
 poderoso powerful
 hábil able, skillful
 oponer to oppose
 Francisco Francis

luchar to fight
 Pavía a city near Milan in northern Italy
 romper to break
 apoyar to support
 sostener to maintain, sustain
 faltar to lack, be lacking
 en suma in short, in sum
 indicio sign, indication
 futuro future
 decadencia decadence
 culminante culminating
 abdicar to abdicate
 Yuste a monastery in western Spain, in a wild region
 erróneo wrong, erroneous
 oración prayer
 suceso event
 darse cuenta de to realize
 el bien the good
 súbdito subject (of a king)
 próximo next
 la reunión meeting
 vamos a ver (*idiom*) let's see
 escoger to choose
 el informe report

► Cuestionario

- (1) ¿Quién reinaba en España mientras Cortés conquistaba a México?
- (2) ¿Qué otro puesto importante tenía el rey de España?
- (3) Nombre Vd. algunos territorios europeos que España tenía entonces.
- (4) ¿Con qué soñaba Carlos Quinto?
- (5) ¿Quiénes eran los padres de Carlos? ¿Sus abuelos?
- (6) ¿Por qué es la madre de Carlos una figura trágica?
- (7) ¿Qué era el Sagrado Imperio Romano?
- (8) ¿Cómo se llamaba el rey de Francia que vivía al mismo tiempo que Carlos?
- (9) ¿Qué le pasó al rey de Francia en la batalla de Pavía?
- (10) ¿Qué otros enemigos tenía Carlos Quinto?
- (11) ¿Por qué declaran algunos españoles que su país no ha tenido un verdadero período de prosperidad?
- (12) ¿En qué año abdicó Carlos?
- (13) ¿A quién dió todos sus reinos?
- (14) ¿Cómo pasó los últimos años de su vida?
- (15) Dígame algo de las condiciones en España al fin del reinado de Carlos Quinto.

SPANISH IN AMERICA

It is not surprising that the Spanish spoken in America should differ from the Spanish of Spain, even as American English differs from British English. Moreover, we should expect to find differences in American Spanish as we go from one area to another. These various districts were settled at different times by settlers who lived in constant contact with diverse Indian cultures whose different languages could have caused different developments of Spanish in the several regions. Even more important, some districts received constant immigration from Spain, which would tend to keep their speech more like peninsular Spanish, while others were isolated from contact with the outside world. With all these reasons for differentiation, what is really surprising is the relative uniformity of American Spanish.

Just what is American Spanish like? We have seen *c* (before *e* or *i*) and *z* are pronounced like English *s*; *ll* is usually like *y*, but like English *j* in the Rioplatense area and in a few smaller regions. Numerous other local differences of pronunciation exist, but none which affects the entire continent. As for grammatical differences, over all Latin America the direct object pronoun *lo* is used for *him* as well as *it* (masculine). We call this phenomenon *loísmo*. From southern Mexico to Patagonia *vos* (the early form from which *vosotros* comes) is used—although not everywhere—for the singular *tú*. In the Rioplatense area *tú* has been practically lost from popular speech; on the west coast and in Central America *tú* and *vos* compete, sharing the area of meaning in various ways. *Vos* having become singular, *vosotros* is not used as a plural and *ustedes* is the only pronoun for *you* (plural).

In vocabulary, a certain number of Indian words are immediately noticeable. They will of course differ according to the Indian culture of the area. In Mexico we hear *milpa* *cornfield*, *guajalote* *turkey*, *chamaco* *small boy*, '*kid*'; in Argentina *chacra* *farm*, *poncho* *poncho*; in Peru and Chile *guagua* *baby*, while in Cuba *guagua* means *bus*.

► A good many Indian words have become standard Spanish and even have been borrowed by other languages: *maíz*, *tomate*, *chocolate*, etc. These last words, of course, are used all over Latin America while the others are restricted to certain areas. ◀

We also notice that Latin Americans have extended by metaphorical usage the meaning of many Spanish words, have narrowed the meaning of others, and have made up new formations using regular Spanish roots and affixes. In short, the same forces which are bringing about change in language in Spain, England, or the United States affect also the language of Latin America.

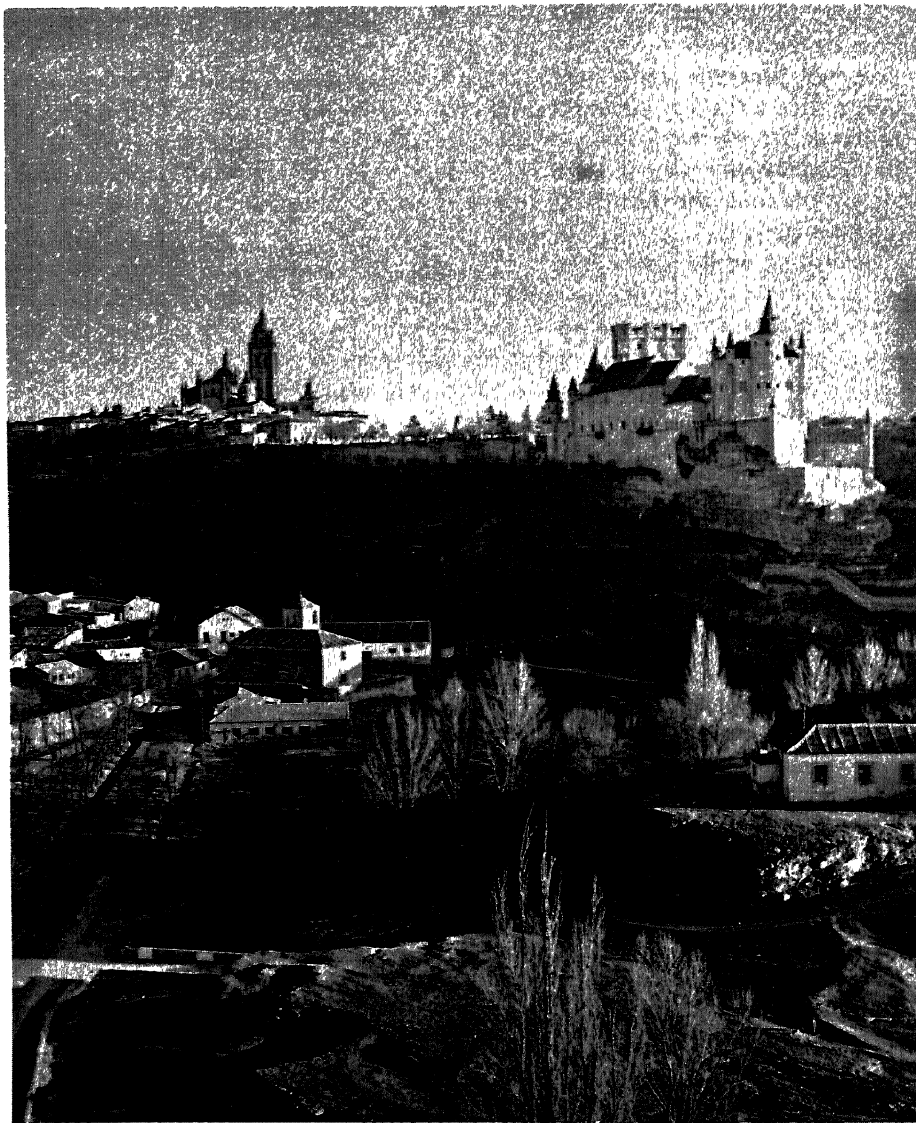
We are all emotional about our speech, especially about other people's opinions as to its correctness and value. The Latin Americans are no exception. Some of them will stress the similarities between their speech and standard Spanish, as we North Americans may stress that *American* and *English* are after all fundamentally the same. Others may emphasize the differences between their speech and that of the Spaniards as a way of insisting on their complete independence from Spain. Let us examine the historical development of American Spanish briefly and dispassionately.

For a long while it was assumed that the chief peculiarities of American pronunciation came from the southern province of Spain, Andalucía, where in fact we hear *siento* for *ciento* and *cabayo* for *caballo*. *Loísmo* is also characteristic of southern Spain. By royal decree, all trade with America had to pass through Sevilla, the chief city of Andalucía, and it was natural that a high percentage of immigrants would go to America from the city and its surrounding territories. This theory was seriously questioned for a time, but new studies of the origin of the early colonists lead us to believe that Andalusian speech is, in fact, the basis of many American traits.

When the colonists arrived in the New World, they disembarked in the Caribbean area; in the days of the first settlements, on one of the islands, later either there or on the mainland from Mexico to Colombia. These well-populated areas had pretty well fixed their manner of speech even at an early date. New settlers tended to conform. Later they or their children may have gone on to more distant regions, carrying a more or less standardized American Spanish with them. This language was slow to change, especially in outlying regions with little contact with the mother country. Just as Canadian French preserves archaic forms, so the Spanish of New Mexico has many antiquated forms which have since disappeared in Spain. In the same way, the English of isolated regions of the Kentucky mountains is very conservative.

We would expect to find a heavy borrowing from Indian languages in areas where the white men were few and the Indian cultures advanced. Actually, this notion goes contrary to a general linguistic principle. Here in the United States, when a newly arrived European speaks English he does not bring in words from his mother tongue; when he speaks his mother tongue with fellow immigrants he sprinkles English words throughout his speech. It is a question of prestige. The upper language takes only strictly necessary words from the lower, while the latter borrows heavily from the former. Thus we find relatively few Indian words in American Spanish but innumerable hispanisms in the present-day Indian tongues.

American Spanish is not to be judged from the point of view of 'correct' or 'incorrect.' It is an extremely interesting example of the working of the same linguistic forces which operate everywhere else. By observing American Spanish we see how a language can adapt itself to new environments, and how changes begin which could differentiate one language into several, should communication between the different areas be interrupted. But there is little chance of this latter development in Latin America, unless present conditions change decidedly.



EWING KRAININ FROM PHOTO LIBRARY

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► **MODELOS**

These books are written in English.	1	Estos libros están escritos en inglés.
They were written by a famous author.	2	Fueron escritos por un autor famoso.
They were much read in the last century.	3	Se leyeron mucho en el siglo pasado.
The fields are covered with snow.	4	Los campos están cubiertos de nieve.
They were planted by my father.	5	Fueron plantados por mi padre.
They were cultivated two days ago.	6	Se cultivaron hace dos días.
In general, teachers are not loved by the pupils.	7	Por lo general, los profesores no son amados de los alumnos.
Ours are liked very much.	8	Se quiere mucho a los nuestros.
Mary is sitting in the first row; George is leaning against the tree.	9	María está sentada en la primera fila; Jorge está apoyado en el árbol.
A year ago I saw him in New York.	10	Hace un año que le vi en Nueva York.
These are the cities about which the teacher told us.	11	Éstas son las ciudades acerca de las cuales nos habló el profesor.
I doubt that it is possible, which makes me sad.	12	Dudo que sea posible, lo cual me entristece.

► **PRÁCTICA**

- 1**
- (a) The door is closed.
 - (b) The window is open(ed).
 - (c) The book is written.
 - (d) The flowers are cultivated.
 - (e) The boys were seated.
 - (f) The words were spoken.
 - (g) The money was spent.
 - (h) The new land was discovered.
 - (i) The rooms are heated [to heat, *calentar* (ie)].
 - (j) The lesson was finished.

Tradúzcanse las diez frases interpretando la acción como ya concluída, según los modelos uno y cuatro.

2 Tradúzcanse las mismas frases indicando que la acción continúa, pero evitando la voz pasiva por el empleo del pronombre reflexivo. (Véanse los modelos tres y seis.)

3 Añádase la expresión 'by Robert' a las mismas frases y tradúzcanse por la voz pasiva. (Modelos dos y cinco.)

4 ¿Cómo se traducen las frases siguientes?

- (a) The students like [*querer*] each other.
- (b) The dogs saw each other.
- (c) The professors esteem each other.
- (d) The girls hate [*odiar*] each other.
- (e) The women were looking at each other.

5 Cámbiense las frases del ejercicio precedente haciendo que 'one' sea el sujeto de cada verbo: 'One likes the students', 'One saw the dogs', etc. (Véase el modelo ocho.)

6 Noten Vds. los modelos seis y diez. Ahora traduzcan Vds. al español:

- (a) America was discovered almost five hundred years ago.
- (b) Two days ago he was here.
- (c) I spent that money long ago [it makes much time].
- (d) How long ago did you meet him?
- (e) Three hours ago the girls were seen in the library.

7 Recordando lo que hemos aprendido en la lección catorce, traduzcan Vds. lo siguiente:

- (a) He has been here for two days.
- (b) How long have you been working?
- (c) For several centuries they have spoken Spanish.
- (d) The land has been covered with snow for a long while.
- (e) The girls have been looking at each other for a minute.

8 Tradúzcanse las expresiones siguientes, empleando *el cual* (*la cual*, *los cuales*, *las cuales*), *lo que* o *lo cual* según el sentido:

- (a) The building before which . . .
- (b) I believe what he says.
- (c) The reasons because of which . . .
- (d) He is sick, which is too bad [*es lástima*].
- (e) According to what you believe . . .
- (f) This is the rule [*regla*] according to which I am working.
- (g) What you say is true, which makes me sad.

► LECTURA

—Me gustó mucho el informe de Carlota que escuchamos en nuestra última

reunión— dice el profesor. —A ver si los muchachos pueden hacer tan bien o mejor. Roberto, ten la bondad de comenzar. ¿Cuál es tu asunto?

—Vd. nos dió a Jorge y a mí la Guerra de los Comuneros. Hemos decidido que yo voy a explicarles brevemente el asunto; después cada uno va a dar su interpretación de los hechos, lo cual va a ser divertido porque no estamos de acuerdo sobre la significación de esa guerra. Primero digo que el joven Carlos Quinto vino a España y fué recibido por los nobles castellanos en mil quinientos diez y seis.

—Te olvidas de que no sabemos la historia de España. Explicanos cómo es posible que un rey de España venga al país.

—¡Ah, sí! Me olvidé de decir que Carlos nació y pasó su niñez y juventud en Flandes, lo cual es muy importante, porque hablaba muy mal el español y siempre estaba rodeado de consejeros flamencos. Éstos, naturalmente, no fueron amados de los españoles, especialmente cuando Carlos puso algunos de ellos en posiciones altas e importantes en el gobierno de España. Además, lo primero que el nuevo rey exigió de sus súbditos fué dinero. Tuvo que presentarse delante de las cortes de los varios reinos, las cuales tenían el derecho de aprobar o rehusar los fondos. Y—lo que es importantísimo—en las cortes había no sólo representantes de la nobleza y el clero, sino también los de las ciudades más grandes. Cada ciudad tenía el derecho de enviar dos procuradores elegidos a las cortes. Al fin le dieron al rey el dinero que necesitaba pero exigiéndole dos promesas: primero, que iba a quedarse en España, y segundo, que no iba a poner más flamencos en el gobierno españolas estaban muy disgustadas. Se formó una liga, cuyos jefes eran Juan de Flandes para activar su campaña para hacerse emperador de Alemania. Las ciudades españolas estaban muy disgustadas. Se formó una liga, cuyos jefes eran Juan de Padilla, un noble toledano, y Juan Bravo, ciudadano de Segovia. Se organizó un ejército con la intención de hacer al rey obedecer a las cortes. Pero Carlos no estaba en España al alcance de los comuneros, y mientras esperaban su vuelta, se descomponía poco a poco la alianza. Antes de volver Carlos, venció su ejército a los comuneros en la batalla de Villalar (1521) y al día siguiente fueron decapitados Bravo y Padilla. La mujer de éste, María Pacheco, tomó la dirección del movimiento popular en Toledo y resistió mucho tiempo al ejército del rey. Pero al fin todas las ciudades rebeldes fueron tomadas, y desde entonces nadie se atrevió a levantar su voz contra la voluntad del rey.

—¿Qué dices tú de esto, Roberto? ¿Cuál es tu interpretación?

—Yo digo que Carlos mató la democracia nativa española. Hay que admitir que el sistema no era perfecto, que muchas veces los representantes no fueron escogidos democráticamente, y que la mayoría de la población, los campesinos, no tenía representación. Sin embargo, el sistema pudo desarrollarse. Durante la Guerra de los Comuneros las ciudades se gobernaban de una manera bastante democrática. España perdió para siempre la tradición de self-government y se estableció en su vez la del absolutismo.

—Y tú, Jorge, ¿quieres contestar?

—A mi parecer el absolutismo no es necesariamente malo. Yo creo en el hombre fuerte. El gobierno de un solo hombre es siempre más eficaz.

—¿Y los tiranos? ¿Qué dices de ellos?

—¿Qué dice Vd., profesor, de los malos presidentes? Vd. no condena su sistema a causa de los hombres que no han sabido ni podido usar el poder como se debe. El absolutismo tiene sus tiranos pero también tiene sus héroes.

—No estoy de acuerdo contigo. No niego que tienes derecho a tu opinión. Pero lo que me interesa sobre todo es que vosotros habéis expuesto dos puntos de vista que eran, y aún son, muy corrientes en España. Voy a daros una conferencia sobre este tema el lunes que viene.

► Vocabulario

a ver *shortened from* vamos a ver let's see

breve brief

lo cual which (*referring to all of foregoing statement*)

divertido amusing, funny

acuerdo agreement

estar de acuerdo (*idiom*) to be in agreement

olvidarse de (algo) to forget (something)

consejero advisor

flamenco Flemish, from Flanders

exigir to demand

las cortes parliament

derecho right

aprobar (ue) to approve

rehusar to refuse

fondo fund

clero clergy

el procurador representative (in Parliament)

elegido elected

promesa promise

apenas hardly, scarcely

irse to go away

activar to activate, stimulate

campaña campaign

disgustado displeased

liga league

toledano from Toledo

ciudadano citizen

el alcance reach

vuelta return

descomponer (*like* poner) to fall apart, decay

vencer to conquer

decapitar to decapitate

rebelde rebellious

atreverse a to dare

la voluntad will

escoger to choose

campesino peasant, farmer

desarrollarse to develop

en su vez (*idiom*) in its stead

eficaz efficient

tirano tyrant

condenar to condemn

el poder power

como se debe (*idiom*) as one should

negar (ie) to deny

exponer (*like* poner) to set forth

vista view

lunes Monday

el lunes (*idiom*) on Monday

que viene (*idiom*) next

► Cuestionario

- (1) ¿Qué dice el profesor del informe de Carlota?
- (2) ¿Quiénes van a hablar hoy? ¿Cuál es su asunto?
- (3) ¿Cómo han dividido el asunto los dos muchachos?
- (4) ¿Por qué va a ser divertida su explicación?
- (5) ¿Por qué tiene el profesor que interrumpir a Roberto?
- (6) ¿Por qué fueron malas las primeras impresiones que recibieron los españoles del nuevo rey?

- (7) ¿Qué exigió primero de sus súbditos?
- (8) Explíqueme lo que son las 'cortes' y los 'procuradores'.
- (9) ¿Bajo qué condiciones dieron las cortes el dinero pedido por el rey?
- (10) Cuando Carlos rompió sus promesas ¿qué hicieron las ciudades?
- (11) ¿Por qué no tuvo éxito la liga de los comuneros?
- (12) ¿Quiénes eran los jefes de los comuneros y qué les pasó?
- (13) ¿Cómo interpreta Roberto la historia de los comuneros?
- (14) ¿Qué punto de vista defiende Jorge?
- (15) ¿Qué le interesa sobre todo al profesor?

► INDUCTIVE GRAMMAR

1 We have been using a substitute for the passive voice—the reflexive construction—for a long while. Recently we discovered that *estar* plus the past participle—the apparent passive—indicates a state or condition resulting from a previous action.

Now then, how is the true passive voice formed? How does it differ in meaning from the apparent passive? Does the past participle show agreement in the passive? What is the preposition *by* used with the agent (modelos 2, 5, and 7)? Notice that *de* is used if the action is mental or emotional.

Some observations on the passive: (a) it is frequently avoided, by use of the reflexive; (b) it is most commonly used in the preterite; (c) it is usually employed instead of a substitute when the agent is stated —*América fué descubierta por Colón*.

2 Look at modelo 8 and *Práctica*, ejercicios 4 and 5. Now compare *Los libros se leen* with *Los muchachos se ven*. The books cannot *read themselves* so what does the first sentence have to mean? How can the second sentence be translated? Are we likely to understand it as *The boys are seen*? How can we make our meaning sure?

The construction of modelo 8 is limited to animate beings. Notice that the verb is always in the singular and that the sign of the direct object, *a*, precedes the animate creature: *Se ve a los hombres*. The verb with the reflexive pronoun is equivalent to *one sees*.

3 Compare *lo cual* to *lo que*. There are several examples in the *Lectura*. Which one refers to a preceding statement or idea? Which one looks toward the following statement for its completion?

4 *El cual* is most commonly used after prepositions. Notice that one-syllable prepositions are likely to be followed by *que*: *en que*, *de que*. On the other hand, longer prepositions show a preference for *el cual*. These are not absolute rules.

► TEMA

¿Cuáles eran los principales sucesos de la Guerra de los Comuneros? ¿Cómo interpreta Vd. la guerra?

THE ROMANCE LANGUAGES

Just as Spanish spread over a large part of America, so Latin replaced many other languages across Europe from Portugal to Rumania. Today 'Latin' is still spoken in a number of modern forms—Portuguese, Spanish, Catalan, Provençal, French, Italian, and Rumanian. In addition, there are some other minor languages, like Rhaeto-Romance, spoken in the southern valleys of Switzerland, and some extinct Romance tongues, like Dalmatian, formerly spoken along the coast of Yugoslavia.

The question we immediately ask is why isn't there a single modern form of Latin? How did these languages become differentiated? Unfortunately we cannot give absolute answers, in spite of the fact that we know more about the development of the Romance languages than any other linguistic group. If we could give complete and final answers here we would have a much better notion of what may have happened in less well-documented language groups.

But the lack of a final answer does not mean that some of our partial explanations are untrue. We know that Latin was taken into Dacia (the Roman province which became Rumania) at a late date (A.D. 105). At this time the Romans, at least the common people who went out to the new colony as settlers, did not pronounce the final *s*. Hence Rumanian could not indicate the plural of nouns and adjectives by the form ending in *s*, as was true in the western Romance languages. The same condition held true in Italy south of the Po basin, so that standard Italian pluralizes *il cavallo* by *i cavalli*, based on a different form of the Latin noun than *los caballos*. One partial answer is, then, that different stages of Latin were carried to some of the Romance speaking areas.

There is also the possibility that the new language was not spoken perfectly in the Roman provinces. The speech habits of the Iberians may have been transferred to their pronunciation of Latin.

Finally, the intensity of communication with other areas speaking the same language, or the degree of isolation from such contacts, must be reckoned with. It is certainly very significant that the various Romance languages developed their individual peculiarities most notably during the period of broken communications and isolation of small communities (5th–9th centuries).

Linguistic geography studies the change of local dialects from village to village. Its conclusions are that there is no one sharp dividing line between dialects or even between related languages. Linguistic features characteristic of Spanish also pervade the dialects of southwestern France which form a gradual transition between Spanish and Provençal. In Spain, the Leonese dialect, lying between the Castilian and the Portuguese areas, has features common to both tongues. This gradual transition is interrupted only when a mountain range or a forest separates two communities, or when a prominent market town dominates a certain area and the near-by villages take over its speech. From the point of view of linguistic geography the speech of the whole Romance area is still one, except that Rumanian has been cut off from the main territory by the invasions of the Slavs.

When a large number of peasant communities were brought together under

ne ruler, the language of that ruler and of the capital city of his realm attained prestige. The dialect-speaking countryman was scorned; consequently he often tried to imitate the 'cultured' speech of the capital. In this way one dialect attains prestige and the surrounding dialects tend to be forgotten. In a highly centralized language-area, such as modern France, with its cultural life concentrated in Paris and a uniform educational system which teaches standard French throughout the territory, the local patois are rapidly becoming extinct. If standard Italian should also become general in Italy, we would then have a sharp linguistic frontier at the political border, where now we have a gradual transition of dialects. Thus prestige dialects spread, engulfing other dialects and even languages (as Provençal, for example, is being eliminated by French), and eventually creating sharp dividing lines between related languages.

In Spain Castilian has practically replaced the Leonese and Aragonese dialects. But beyond the areas of these two dialects it meets two different Romance languages—Catalan on the east and Portuguese and Galician (*gallego*, a Portuguese dialect) on the west. Although elements of Castilian have been adopted by both Catalan and Galician, Castilian itself has not replaced these languages except as the official tongue. At home the *gallegos* and the *catalanes* speak their local languages. The reason is simply that they refuse to admit the greater prestige of Castilian. A complex social situation—pride in local history, affection for local customs, belief in their own superiority—makes of language a political banner.



SPANISH TOURIST OFFICE PHOTO

La Plaza de la Cibeles y la Calle de Alcalá, Madrid

► MODELOS

He wanted me to study [that I might study], you to study, etc.	IMP. SUBJ. (-ra form)	1	Quería que yo estudiara, tú estudiaras, él estudiara, nosotros estudiáramos, vosotros estudiarais, ellos (ellas) estudiaran.
He wanted me to study, you to study, etc.	IMP. SUBJ. (-se form)	2	Quería que yo estudiase, tú estudiaras, él estudiase, nosotros estudiásemos, vosotros estudiaseis, ellos (ellas) estudiaran.
Did they want me to learn it, you to learn it, etc.		3	¿Descaban que lo { aprendiera, aprendiese { aprendieras, aprendiera, { aprendieses aprendiese { aprendiéramos, aprendierais, { aprendiésemos aprendieseis { aprendieran. { aprendiesen
Did you want me to write it?		4	¿Deseaba usted que yo lo escribiera (escribiese)?
I didn't think that it was true.		5	Yo no creía que fuera verdad.
He speaks as if he were a Mexican.		6	Habla como si fuese mejicano.
It was probable that Mary was coming (would come) with them.		7	Era probable que María viniese con ellos.
I'm sorry that she is sick.		8	Siento que esté enferma.
I'm sorry that they were sick.		9	Siento que estuviesen enfermas.
They told us to bring the money.		10	Nos dijeron que trajésemos el dinero.
I certainly hope that you do it.		11	¡Ojalá (que) lo haga Vd.!
Would to God that you were able to go with me!		12	¡Ojalá (que) usted pudiera ir conmigo!

In almost all uses the *-ra* and the *-se* forms of the past subjunctive are interchangeable. The stem for the past subjunctive is identical with form 6 of the preterite. All irregular verbs adhere to this pattern. Examples: *dijeron-dijera, dijese; estuvieron-estuviera, estuviese.*

► PRÁCTICA

- | | |
|-------------------------|------------------------------------|
| 1 (a) hablaban | (f) trajo el periódico [newspaper] |
| (b) lo dijo ella | (g) Vd. bebió el café |
| (c) él estuvo allí | (h) eran de Sevilla |
| (d) fueron con Vd. | (i) los viste |
| (e) vivía en Nueva York | (j) les disteis el dinero |

Hagan Vds. frases comenzando con las palabras 'Yo no creía que' y terminando con las expresiones dadas arriba [above]. (Véase el modelo cinco.)

2 Cambien Vds. las expresiones del primer ejercicio al presente del indicativo.

3 Hagan Vds. que las mismas expresiones completen la frase 'Era probable . . .' (Véase el modelo siete.)

4 ¿Cómo se dice lo siguiente? (Véase el modelo ocho.)

I am sorry (a) that he is going.

I am sorry (b) that the field is covered with snow.

I am sorry (c) that you don't like the coffee.

I am sorry (d) that Enrique is not liked.

I am sorry (e) that he is here.

I am glad (f) to see you.

I am glad (g) that it is ten minutes to three.

I am glad (h) that you are not sick.

I am glad (i) that you can go with us.

I am glad (j) that they know you.

5 Cámbiense las frases del ejercicio cuatro al tiempo pasado.

- | | |
|-------------------------------|-----------------------------------|
| 6 (a) to do it | (f) to be here |
| (b) to write the letter | (g) to know mathematics |
| (c) to learn this lesson | (h) to bring his hat |
| (d) to go with them | (i) to put the books on the table |
| (e) to give him the newspaper | (j) to tell them the story |

Hagan Vds. que estas expresiones completen la frase 'Mary wants us . . .'

7 Hagan Vds. frases comenzando con 'Mary wanted us . . .' y terminando con las expresiones del ejercicio seis.

8 Completen Vds. la frase 'He tells me . . .' con las expresiones del ejercicio seis.

9 Completen Vds. la frase 'He told me . . .' con las mismas expresiones.

10 Completen Vds. la frase 'They speak as if . . .' con las expresiones siguientes:

- | | | |
|--------------------|--------------------------|--------------------|
| (a) he were here | (c) he said it | (e) I were a child |
| (b) they heard him | (d) he liked mathematics | |

11 Empleen Vds. las expresiones del ejercicio diez para completar la frase 'Would to God . . . ?'

12 Comparen Vds. estos dos ejemplos:

¡Ojalá (que) esté aquí a las dos!

I hope to goodness
that he is here at
2 o'clock!

¡Ojalá (que) estuviera aquí a las dos!

Would to God he
might be here at
2 o'clock!

Ahora traduzcan Vds.:

- (a) I certainly wish you could go!
- (b) I hope that you go with us!
- (c) Would to God that Columbus were living!
- (d) I hope that what you say is true!
- (e) I surely wish that they were coming with you!

► LECTURA

Ha llegado el lunes y el profesor comienza su conferencia.

—Os dije la última vez que quería que supierais un poco más sobre los dos puntos de vista expuestos por Jorge y Roberto. Recordáis que Roberto defendía la democracia y Jorge el absolutismo; éste era tradicionalista mientras que aquél era liberal. Estos dos puntos de vista coexisten en el pensamiento español moderno, como si fueran las aguas de dos ríos que se juntan pero no se mezclan. Cada español es liberal o tradicionalista, de izquierdas o de derechas, demócrata o absolutista. Hay muy pocos moderados o sea los que ocupan el centro entre los dos extremos. Los cambios del poder político se han hecho con violencia, en muchos casos por revoluciones y aún guerras civiles. Es el resultado inevitable de la gran diferencia ideológica entre los dos grupos.

—Los tradicionalistas creen que España puede ser una fuerza importante en el mundo si se restablecen las condiciones del siglo diez y seis. Miran hacia atrás y se fijan en la España de entonces, dueña de muchas colonias, la fuerza dominante en la política europea, y el campeón del catolicismo. Creen que la única manera de exaltar a España es hacerla como era entonces. No pueden comprender a los que dicen que España puede hacerse grande de otro modo.

—Si los tradicionalistas miran hacia atrás, los liberales miran hacia el porvenir. Su ideal es europeizar a España, es decir, quieren que sea como los otros países europeos, que se industrialice más, que tenga un gobierno democrático, y que haya más libertad personal. Y cuando interpretan la historia de su país, los liberales hacen hincapié en las flaquezas del absolutismo. Insisten en la pobreza creciente de España durante el siglo diez y seis y en la decadencia del siglo diez y siete. Creen que esta decadencia se debe a los actos de intolerancia característicos del absolutismo—la expulsión de los judíos y de los moriscos, las guerras costosas contra los protestantes, y la acción anti-intelectual de la censura.

—De estas dos ideologías opuestas resulta que no tenemos una sola España sino dos. Es verdad que España es un solo país, pero tiene dos poblaciones. También tiene dos historias, según el punto de vista de la interpretación, como hemos visto en el caso concreto de la Guerra de los Comuneros. Y cuando leemos la literatura moderna española muy pronto nos damos cuenta de que tal autor es liberal y tal otro tradicionalista. Casi podemos decir que la España moderna tiene dos literaturas.

—Si queremos profundizar un poco más, me parece que lo más importante es la actitud de los dos grupos hacia el pueblo. El tradicionalista típico no se fía del pueblo. Teme que en el momento menos pensado la masa popular se levante contra los poderosos y que los mate a todos. El liberal, al contrario, cree que 'el pueblo es la gran cantera de las virtudes españolas'. El liberal es optimista, cree que la gran mayoría de los hombres son buenos porque aman la virtud; el tradicionalista es esencialmente pesimista y cree que hay que forzar a los hombres a que sean buenos. Si hay una rebelión en España los tradicionalistas ven en ella una prueba de la maldad del pueblo mientras los liberales se sorprenden de que no haya más rebeldías populares y de que el pueblo sea tan sufrido.

—Debo decir que en España la diferencia entre las clases sociales y económicas es mucho más marcada que en los Estados Unidos. El obrero y el campesino no tienen mucho. Eso no quiere decir que son todos liberales, pero sin embargo da cierto aspecto de guerra social a las cuestiones políticas.

—Además, tenemos que tomar en cuenta que todos los españoles son algo conservadores. Aún los partidarios de la europeización del país no quieren destruir lo típicamente español, los viejos modos pintorescos de cultivar la tierra y las ciudades medievales aunque mal adaptadas a la vida moderna. Y los tradicionalistas son muchas veces más conservadores que un tradicionalista norteamericano o inglés.

—Para terminar, no olvidéis que los dos grupos son ambos muy amantes de su patria. Ambos quieren exaltarla pero difieren profundamente en la manera de hacerlo.

► Vocabulario

pensamiento thought

juntarse to join

mezclar to mix

de izquierdas on the left (in politics)

de derechas on the right (in politics)

moderado moderate

restablecer to reestablish

atrás back (direction)

hacia atrás (*idiom*) backwards

fijarse en to fix one's attention on

campeón champion

exaltar to exalt

el porvenir the future

europeizar to Europeanize

industrializar to industrialize

hacer hincapié en (*idiom*) to emphasize

flaqueza weakness

creciente increasing

moriscos *descendants of the Moors, expelled from Spain early in the 17th century*

costoso costly

opuesto opposed

resultar to result

tal such and such

profundizar to delve deep

pueblo the common people

fiarse de to trust in
 menos pensado (*idiom*) least expected
 masa mass
 popular of the people
 cantera quarry
 forzar (ue) to force
 a que so that
 prueba proof
 rebeldía revolt
 sufrido long suffering
 obrero laborer

cuenta account
 algo somewhat
 conservador conservative
 partidario partisan
 pintoresco picturesque
 aunque although
 adaptado adapted
 ambos both
 son amantes de (*phrase*) (they) love
 diferir (ie) to differ

► Cuestionario

- (1) ¿Por qué quería el profesor dar una conferencia a los estudiantes?
- (2) ¿Cuáles son los dos puntos de vista que iba a discutir?
- (3) ¿A qué compara el profesor el absolutismo y la democracia?
- (4) Según el profesor ¿por qué ha habido muchas revoluciones en España?
- (5) ¿Cuál es el ideal de los tradicionalistas?
- (6) ¿Qué quieren hacer los liberales?
- (7) Al interpretar la historia de España ¿en qué insisten los liberales?
- (8) ¿Qué quiere decir el profesor cuando habla de 'dos Españas'?
- (9) Díganos algo acerca de la actitud de los dos grupos hacia el pueblo.
- (10) ¿Qué quiere decir el profesor cuando dice que todos los españoles son algo conservadores?

► INDUCTIVE GRAMMAR

- 1 Compare the endings of the following forms of the *-ra* past subjunctive:

- (a) Form 6 with form 3.
- (b) Form 3 with form 1.
- (c) Form 3 with form 2.
- (d) Form 3 with form 5.

Leaving the preterite aside, compare the relationships you have just observed with the relationships of the same forms in other tenses, that is the present subjunctive, the imperfect, and present indicative. What form of the present indicative has an ending which does not conform to the general pattern?

- 2 Make the same series of comparisons with the *-se* past subjunctive.

3 Why does Spanish have two sets of forms for the past subjunctive? The reason lies in the historical development of the language. Two different tenses of the Latin verb became used in the same way in Spanish.

4 In general, the past subjunctive is used in the same conditions as the present subjunctive, that is, in clauses showing indirect command, after verbs showing doubt or emotion, and after most impersonal expressions.

- 5 A past tense in the main clause calls for a past tense of the following subjunctive.

See modelos 1-5, 7, 9, and 10. Spaniards classify the conditional tense (presented in Lesson XXVI) as a past tense, and the present perfect tense as either present or past. The *present* tense in the main clause may be followed by either a present or past subjunctive.

6 What is the difference in meaning between *It may rain tonight* and *It might rain tonight*? Between *I may go tomorrow* and *I might go tomorrow*? These are the present and past subjunctives in English. In Spanish, too, the past subjunctive often indicates a more remote possibility or even an impossibility. Look at modelos 11 and 12, and at *Práctica, ejercicio 12*. Which ones of these sentences speak of actions which *can* happen? Which speak of actions which are highly improbable? Is there any sentence which speaks of an impossibility? In which of these sentences do we use the present subjunctive? The past subjunctive?

7 How do you explain the past subjunctive in modelo 6?

► COMPOSICIÓN

Dos estudiantes se encuentran y hablan de sus clases. Uno cuenta al otro lo que pasó en la clase de español y le habla de la conferencia sobre las dos Españas. Escriba Vd. el diálogo.

INDO-EUROPEAN LANGUAGES

We have seen how some Spanish and English words are related because they have a common ancestor, usually Latin. But we have also heard of more remote relationships. Everyone knows that almost all the languages which cover the territory from India to Iceland are related, and that both English and Spanish are modern outgrowths of a single ancient language, called Indo-European. Its offshoots are many, and in many cases they have subdivided into several languages, like the Romance or the Germanic groups. The early divisions of Indo-European include Sanskrit in India, Iranian in Persia, Armenian and Hittite in Asia Minor, Tokharian in Central Asia, the Slavic and Baltic languages, the Germanic, Greek, Celtic, and Latin groups.

By comparing these various languages scholars have been able to form an idea of what primitive Indo-European was like, although it is impossible actually to reconstruct the old language. We know that it was very complicated. The verb had singular, dual, and plural numbers as well as additional moods (optative, desiderative), each of which had a separate set of inflections. The nouns were of three genders and had eight case endings. There were many 'irregular' forms, especially in the verbs and pronouns. It is thought that practically from the beginning Indo-European was divided into dialects.

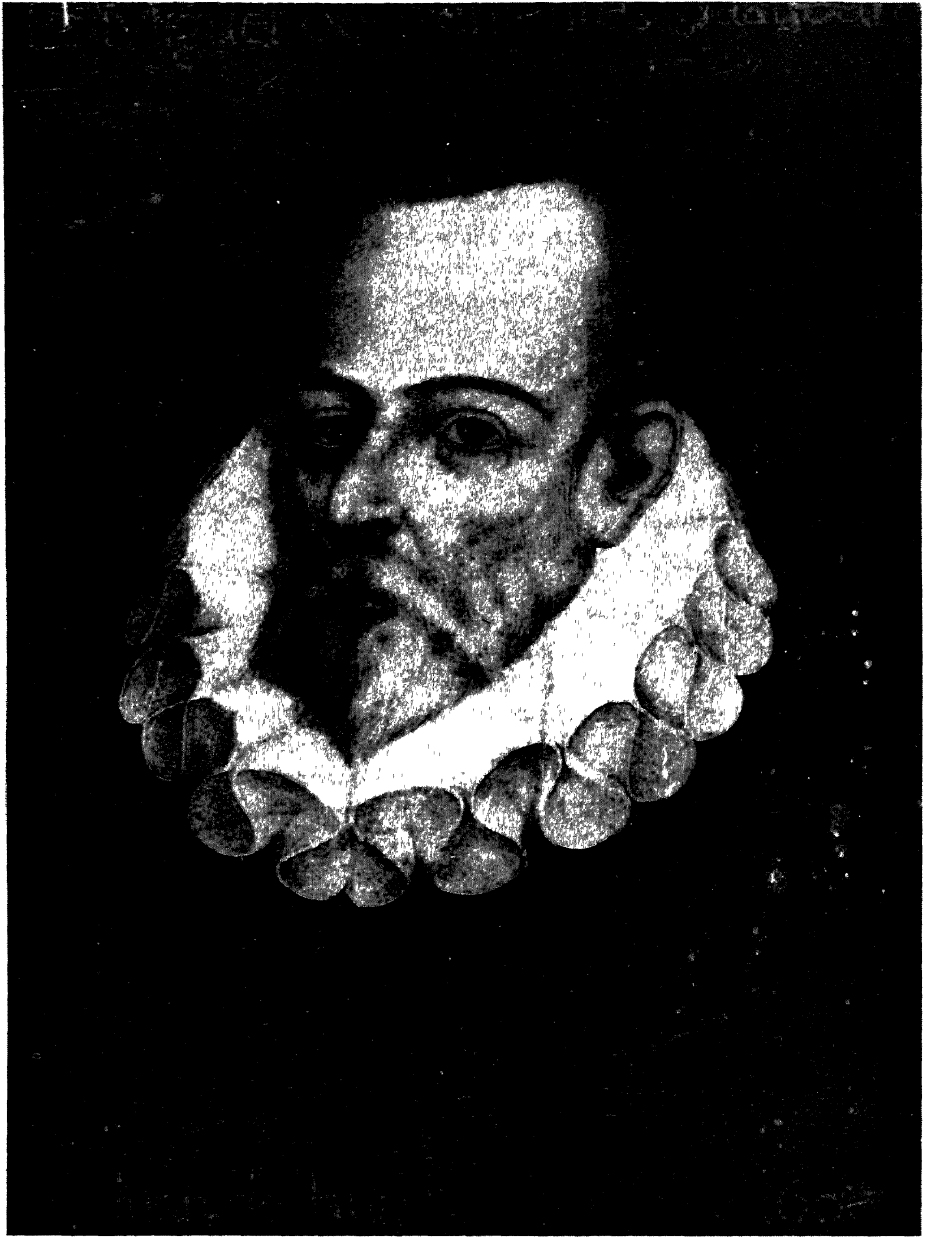
From this prehistoric stock descend languages of vastly different structural types. Modern Lithuanian, a highly inflected language which preserves even better than Greek many features of primitive Indo-European, and English, a language almost devoid of inflections, both go back to this same source. A language can shift from one type of grammatical signals to another, as English has, and still show relationship to a tongue which retains the original set of signals.

Naturally, we are all curious to know something about the people who spoke primitive Indo-European, where they lived, and what was their cultural level. Some persons even like (quite mistakenly) to refer to the early speakers of the language as 'our ancestors.' This identification of language and race should be abandoned once and for all. There is every reason to believe that Indo-European was spread by conquest, just as Latin came to the Iberian peninsula, and that even the early speakers of the language included tribes of diverse racial backgrounds. The Germanic tongues, for example, all have a group of commonly used words like *house* and *bread* of non-Indo-European origin. These words may well be a survival from a different language which the Germanic people, then a relatively small and compact tribe, spoke before taking over a form of Indo-European.

The questions about the early speakers of Indo-European can be answered only by a study of the vocabulary common to all or a large number of the derived languages. It is not surprising that *father*, *mother*, *brother*, *sister*, *son*, and *daughter* are cognate in the various languages. *Father*, for example, is related to Latin *pater*; *mother* to Latin *mater*.

Even more interesting are the words designating domestic animals. *Cow*, *ewe*, *sow*, *hound*, *horse*, and *goose* are cognate terms in most of the known derivative tongues. The words *yoke*, *axle*, *wain* (i.e. *wagon*), and *wheel* are widespread. *Wool*, *bee*, and *mead* (i.e. *honey*) go back to the primitive language, and there are partial relationships among words for cereals, such as *corn* (i.e. grain in general) and *barley*. All these facts seem to show that the speakers of primitive Indo-European were at a nomadic pastoral stage of culture, perhaps just beginning agricultural pursuits.

Attempts to fix the locality in which they lived depend also on common vocabulary. *Snow* appears so widely that we must rule out the warmer regions. Much has been made of names of trees, such as *birch* (which is found in colder climates), but the same name often indicates entirely different trees in different languages. The commonly accepted theory is that the speakers of the primitive tongue were nomads, wandering with their flocks and herds over the grasslands of southern Russia. They do not seem to have known how to use metals; thus we place them in the neolithic age, vaguely a few thousand years B.C.



FROM THE BETTMANN ARCHIVE

Cada desilusión de Cervantes era también un paso hacia la gloria

► **MODELOS**

I'd buy, etc.	CONDITIONAL TENSE	1	compraría, comprarías, compraría, compraríamos, compraríais, comprarían
He said he would buy it for us.		2	Dijo que lo compraría para nosotros.
I should (would) learn, etc.; I'd write, etc.		3	aprendería, aprenderías, etc.; escribiría, escribirías, etc.
Didn't you say you would learn the conditional tense?		4	¿No dijeron ustedes que aprenderían el tiempo condicional?
I told you to learn it.		5	Les dije que lo aprendieran.
I'd buy that book if I had five dollars.		6	Compraría ese libro si tuviese cinco dólares.
He said he would help me if he could.		7	Dijo que me ayudaría si pudiera.
I'd do it if I had the time.		8	Lo haría si tuviera el tiempo.
I would have done it if I had had the time.		9	Yo lo habría hecho si hubiese tenido el tiempo.
If you were there I would know it.		10	Si Vd. estuviera allí, lo sabría yo.
If you had been there, I would have seen you.		11	Si usted hubiese estado allí, le habría visto yo.
What time could it be? It was probably eleven o'clock.		12	¿Qué hora sería? Serían las once.

IRREGULAR CONDITIONALS: Type 1—*diría, haría* (from *decir* and *hacer*). Type 2 drops the vowel of the infinitive ending—*habría, podría, sabría, and querría*. Type 3 drops the same vowel and inserts *d* in its place—*pondría, saldría, tendría, valdría, and vendría*.

► **PRÁCTICA**

1 En el modelo dos, substitúyase *he* por *they, we, you (form 2), you (form 5), she and you (form 3)*.

2 En el modelo cuatro, substitúyase *you* por las mismas palabras.

- 3 Substitúyase el sujeto *he* en el modelo siete por las mismas palabras, con la excepción de *we*.
- 4 Substitúyase la palabra *I* en el modelo ocho por las palabras del ejercicio uno.
- 5 Hágase la misma substitución en el modelo nueve.
- 6 En el modelo diez, substitúyanse las palabras *you . . . I* por (a) *he . . . we*, (b) *you (form 2) . . . they*, (c) *we . . . she*, (d) *they . . . you (form 5)*, (e) *I . . . you (usted)*.
- 7 Hágase la misma substitución en el modelo once.
- 8 Tradúzcanse las frases siguientes:
 - (a) It was probably one o'clock.
 - (b) Who could it be?
 - (c) He was probably at home.
 - (d) It was probably worth two dollars.
 - (e) What could he be doing?
- 9 Tradúzcanse las frases siguientes:
 - (a) If she were here, we would tell her the story.
 - (b) If I had enough money, I should buy your house.
 - (c) He said he would go with me if he had the time.
 - (d) If he had been here, I should have seen him.
 - (e) You (form 2) would have come back if he had called you.
- 10 Háganse diez frases más empleando los mismos verbos que tenemos en el ejercicio nueve pero cambiando los sujetos.

► LECTURA

—Siempre es interesante— dice Enrique Sarmiento —pensar en lo que habría podido ser. Por ejemplo, si Felipe Segundo no hubiera enviado la Armada Inven-cible contra Inglaterra . . .

—O si una tempestad no hubiera separado los barcos españoles— interrumpe Jorge.

—Es verdad— comenta el profesor Jiménez. —La historia del mundo habría sido muy diferente si Cleopatra hubiera tenido una pulgada más o una pulgada menos de nariz. De pequeñas causas grandes efectos, dice el refrán castellano, y esto puede aplicarse no sólo a la historia de las naciones sino también a nuestra historia personal. ¿Quién puede darme una ilustración tomada de la vida de un individuo particular?

—A mí me parece que la vida de Miguel de Cervantes es una ilustración inme-jorable— dice Enrique. Vds. saben que era un hombre que aspiraba a la gloria como tantos otros de su época. Siendo pobre y teniendo que ganarse la vida pensó primero en una carrera militar. En la batalla naval de Lepanto se comportó va-lientemente, pero también recibió varias heridas, una de las cuales le inutilizó el brazo izquierdo.

—¿Ibas a preguntarnos qué habría pasado si le hubieran herido el brazo dere-

cho?— comenta el profesor Jiménez. —¿Si hubiese podido escribir *Don Quijote de la Mancha* sin el uso del brazo derecho?

—No, profesor, mi idea no era tan sencilla. Iba a decir que Cervantes no habría escrito su famoso libro si hubiese podido avanzar en el ejército. Pero, con un brazo inservible . . .

—Y además, después de cinco años de esclavitud en Argel. ¿Puedes decirnos algo de eso?— pregunta el profesor.

—Creo que sí. Cuando Cervantes volvía a España el barco en que viajaba fué capturado por los moros. Los prisioneros fueron llevados a Argel. Cervantes llevaba en su bolsillo cartas de recomendación con las cuales esperaba hacerse nombrar capitán, lo cual no era imposible a pesar de su brazo herido. En vez de contribuir a su buena fortuna las cartas le acarrearón mayores desgracias aún. Hacían creer a los moros que Cervantes era una persona de gran importancia, y por eso exigieron un rescate excesivo para ponerle en libertad. Cuando Cervantes volvió por fin a su patria había abandonado sus esperanzas de glorias militares. Por eso se dedicó a la literatura, esperando encontrar fama eterna en ella.

—Verdad. Y si hubiese tenido éxito con las piezas dramáticas que escribió entonces, es posible que no hubiera escrito el *Quijote*. ¿Por qué no tuvo éxito?

—Porque precisamente en ese momento el gran Lope de Vega comenzaba a producir y el público no podía ver a ningún otro dramaturgo.

—Sabes que entonces Cervantes trató de obtener un puesto en América, en un pequeño pueblo de México. Pero fué negada su petición. ¿Habría escrito el *Quijote* si le hubieran dado el puesto?

—Lo dudo. No es probable que escribiera su obra maestra en otro ambiente que el de España.

—Muy bien, Enrique— dice el profesor Jiménez. —En conclusión, nosotros, mirando la vida de Miguel de Cervantes desde nuestro punto de vista, podemos ver que si su aspiración a la gloria se hubiese satisfecho de otro modo, no habría escrito su gran novela. Por ejemplo, si hubiera llegado a ser un capitán famoso, es probable que no hubiese escrito mucho. Pero sin saberlo él, cada desilusión de la vida era también un paso hacia la gloria, un preparativo necesario para escribir su sin par novela.

► Vocabulario

Felipe Segundo king of Spain, 1555–98, successor of Carlos V

armada fleet

invencible invincible

la tempestad storm, tempest

pulgada inch

la nariz nose

aplicar to apply

inmejorable unsurpassed

aspirar to aspire

Lepanto a naval battle against the Turks off the coast of Greece (1571)

comportarse to bear oneself, act

valiente brave

herida wound

inutilizar to incapacitate

brazo arm

izquierdo left

herir (ie) to wound

sencillo simple

inservible useless
 la esclavitud slavery
 Argel Algiers
 creo que sí I think so
 bolsillo pocket
 nombrar to appoint, name
 hacerse nombrar (*idiom*) to get one-
 self appointed
 acarrear to bring
 desgracia misfortune
 hacer creer (*idiom*) to cause to believe
 el rescate ransom
 esperanza hope

éxito success
 Lope de Vega *famous playwright whose
 works dominated the Spanish stage from
 about 1585 to his death in 1635*
 dramaturgo playwright
 petición request, petition
 obra maestra masterpiece
 el ambiente atmosphere, environment
 sin saberlo él without his knowing it
 paso step
 preparativo preparation
 sin par peerless

► Cuestionario

- (1) ¿En qué piensa Enrique?
- (2) ¿Qué ejemplos citan Enrique y Jorge?
- (3) ¿Qué refrán español se refiere a las pequeñas causas?
- (4) ¿Cómo aspiraba Cervantes a ganarse una fama eterna?
- (5) ¿Por qué tuvo que abandonar esta primera ilusión?
- (6) ¿Si no hubiera abandonado la carrera militar, se habría dedicado a la literatura? ¿Qué habría hecho?
- (7) Díganos algo acerca de los años que Cervantes pasó en Argel.
- (8) ¿Por qué no tuvo éxito con sus piezas dramáticas?
- (9) ¿Por qué podemos decir que fué mejor para el mundo que la petición de Cervantes fué negada?
- (10) El profesor dice que cada desilusión de Cervantes era también un paso hacia la gloria. Explique Vd. lo que quiere decir esto.

► INDUCTIVE GRAMMAR

1 Examine modelos 2 and 4. What is the time relationship between the preterite of the main verb and the conditional of the second verb? Explain why some grammarians refer to the conditional as the 'past future.'

2 Why is the past subjunctive used in modelo 5 but not in modelo 4?

3 Look at modelo 6. Do I have five dollars? Look at the if-clauses in modelos 7, 8, 9, 10, and 11. What is implied about all these situations? For example, modelo 7, 'if he could' implies that he cannot. This type of sentence is often called a 'contrary to fact conditional sentence.' Can you see a relationship between it and the sentence represented in Lesson XXV, modelo 12?

4 How do we make a 'conditional perfect' tense? A 'pluperfect' subjunctive? See modelo 9.

5 In modelo 12 we have another use of the conditional tense. What is the difference between *Eran las dos* and *Serían las dos cuando Roberto volvió?*

► TEMA DE COMPOSICIÓN

Cuente Vd. la vida de Cervantes insistiendo en lo que habría pasado si no le hubiera desilusionado tantas veces la vida.

LINGUISTIC PLAYFULNESS

Augmentatives and Diminutives

Speech is by no means a deadly serious business. We all talk just for the sake of talking, to amuse and to put at ease our listeners. Naturally we try to give a clever twist to our speech and this cleverness often manifests itself in the freedom with which we manipulate the elements of our language. We take liberties with suffixes, building new words, such as *botheration*, *stick-to-itiveness*, *funorama*, *brinkmanship* and *six-o'clock-itis*. We force words into unfamiliar functions: *But me no buts!*, *Don't say 'almost done' to me or I'll 'almost do' you!* In short, we strive for a personal renovation of our speech, something a little different from the standard, something which will arrest attention or provoke an amused smile.

Spanish lends itself to playfulness quite as much if not more than English. Many conversations in Spanish sparkle with wit. Yet the linguistic devices by which this cleverness manifests itself are often different from those of English. Spanish is not so prone to playful new formations or to the forcing of words into new functions. On the other hand it has a large stock of clever idiomatic phrases which may be used either in their true meaning or ironically, with a reversed meaning. Above all it has a series of diminutive and augmentative endings, which greatly facilitate linguistic playfulness.

Of course, diminutives and augmentatives can be used quite literally to indicate small or large objects. *Niñito* *small boy*, *chiquilla* *little girl*, *muchachote* *great big fellow* are examples where the actual size of the individual is reflected in the word. But notice that the words are already of a more intimate and familiar style than the simple forms *niño*, *chica*, and *muchacho*. These latter would be used in serious writing, the former in more relaxed style. It is not surprising to learn that diminutives and augmentatives are especially common in women's speech.

With *amigote* *pal*, *hombrón* *manly fellow*, and *compadrón* *crony* the augmentatives no longer have the literal meaning *large*. So also with the diminutives, which often add a rather indefinite meaning of *nice*, *neat*, or *pleasant* to the fundamental word: *abuelita* *dear grandma*, *el pobrecito* *the poor fellow*, *mi sueldecito* *my salary—small (whose isn't?) but still pleasant to receive*. As you see, the idea of small size is practically lost out and the metaphorical extended meaning takes over. Then the diminutives are applied ironically to things which are really large: *¡Qué preguntita ésa!* *That's a nice little question!*; *¡Qué cuentecita!* *What a modest bill!*

As diminutives can be tacked on to practically all nouns and many adjectives, Spanish speakers have a wide range for linguistic playfulness. This is more obvious when we notice that certain augmentatives and diminutives are restricted to special emotional attitudes. *Casucha* *hovel*, *mujeruca* *slatternly woman*, *diabluchito* *ugly devil* are very different from *casa*, *mujer*, and *diablo*. Playfully we can call

a pretty girl *feúcha* *ugly mug*. Usually playfulness is apparent when we compound diminutives: *un poquitín* *a tiny bit*, *chiquitín*, *chiquitillo* *tiny*, *ittabitta*.

Unfortunately it is impossible to add augmentative and diminutive endings indiscriminately to Spanish words. We are never sure just what combinations actually exist until we find them in use. The commonest diminutives are *-ito* and *-illo*, but when they are added to certain words they become *-cito*, *-cillo* or *-ecito*, *-ecillo*. The depreciative diminutive *-uelo* may become *-zuelo* or *-ezuelo*. Feminine words adding the augmentative *-ón* change to the masculine gender—*silla*, *sillón* *armchair*—but there are exceptions—*caserón* (*m.*) and *casona* (*f.*) *big house, old manor house* in both cases.

Different geographical areas favor particular forms. *Ahorita* *right now* replaces peninsular Spanish *ahora mismo* in many regions of America. The diminutive *-ico* is restricted within Spain mainly to Aragon and Murcia; it is also heard in some parts of Latin America.

When you are able to read modern Spanish plays, you will observe the important role played by augmentatives and diminutives. You will see how they give a flexibility to the language which permits a playful originality and a light-hearted familiarity.

► MODELOS

FUTURE TENSE: REGULAR VERBS	I'll speak, you'll speak, etc.	1	hablaré, hablarás, hablará, hablaremos, hablaréis, hablarán
	I'll learn, you'll learn, etc.	2	aprenderé, aprenderás, aprenderá, aprenderemos, aprenderéis, aprenderán
	I'll live, you'll live, etc.	3	viviré, vivirás, vivirá, viviremos, viviréis, vivirán
I can't go with them now; I'll go tomorrow.		4	No puedo ir con ellos ahora; iré mañana.
We'll see him when he is in the city.		5	Le veremos cuando esté en la ciudad.
As soon as they come, tell us what they want.		6	Así que vengan, díganos lo que quieren.
As soon as I have the opportunity I'll go into the professor's office.		7	Tan pronto como yo tenga la oportunidad entraré en la oficina del profesor.
As soon as they have finished we'll pay them.		8	Luego que hayan terminado les pagaremos.
Who can it be? George must be there.		9	¿Quién será? ¡Jorge estará allí!
What'll we do? What'll we say to him on seeing him?		10	¿Qué haremos? ¿Qué le diremos al verle?
I'll be able to go with her because I'll have finished my work before her departure.		11	Podré acompañarla porque habré terminado mi trabajo antes de su partida.
When will she leave? I'll have to hurry.		12	¿Cuándo saldrá ella? Tendré que darme prisa.

IRREGULAR VERBS. The future tense of all irregular verbs is formed on the same stem as the conditional. The endings of the future are the same for all verbs.

► PRÁCTICA

1 En los modelos 4, 7 y 11 tenemos 'yo' como sujeto. Substitúyase 'yo' por los otros pronombres sujetos (tú, él, etc.) en cada uno de los tres modelos.

2 Tradúzcanse las frases siguientes:

- (a) He says that he will finish soon.
- (b) They say that they will go with me.
- (c) Has she said that she will leave at nine o'clock?
- (d) He has said that he will pay me.
- (e) Who can it be?

3 Pongan Vds. las frases del ejercicio dos en el pasado. [Ejemplo: He says that he will finish soon = He said that he would finish soon.]

4 Tradúzcanse:

- (a) We'll go with her when she leaves.
- (b) I'll have to work as soon as she arrives.*
- (c) They will help us as soon as they finish.
- (d) He will pay me when he sees me.
- (e) I'll write the letter as soon as you bring me the pen.

5 Comparen Vds. las dos frases siguientes:

- (a) Trabajaré hasta que él venga a buscarme. I'll work until he comes to get me.
- (b) Trabajé hasta que él vino a buscarme. I worked until he came to get me.

Noten Vds. que la segunda frase no emplea el subjuntivo. La acción 'él vino a buscarme' se ha completado y se presenta como un hecho sabido. En cambio, en la primera frase 'hasta que él venga a buscarme' tenemos el subjuntivo, porque la acción futura no está completa. Es posible que esta acción no se realice nunca.

Ahora, pongan Vds. las frases del ejercicio cuatro en el pasado. [Ejemplo: (a) We went with her when she left.]

6 Comparen Vds. las dos frases siguientes:

- (a) Trabajé hasta que él vino a buscarme. I worked until he came to get me.
- (b) Dije que trabajaría hasta que viniera a buscarme. I said I'd work until he came to get me.

Noten Vds. en la segunda frase que la acción de la cláusula 'hasta que viniera...' no se ha realizado cuando ocurre la acción de 'dije'. Es posible que no tenga lugar. Por consiguiente usamos el subjuntivo.

* *Llegar* presents us with a problem in spelling. We must write *llegue* in the subjunctive and *llegué* in form 1 of the preterite. The verb is *not* irregular. See page 13, paragraph 2.

Ahora, pónganse las frases del ejercicio cuatro en el pasado, añadiendo la expresión 'He said' delante de cada frase.

7 Tradúzcanse las frases siguientes:

- (a) If they were there, we'd go with them.
- (b) If they should go, we'd give them the money.
- (c) If they studied, we'd take them to the movies.
- (d) If they lived near us, we'd see them every day.
- (e) If they spoke French, we'd understand them.

8 Compárense las dos frases siguientes:

- (a) Si yo tuviera un dólar, le compraría un refresco. If I had a dollar, I'd buy you a treat.
- (b) Si tengo un dólar, le compraré un refresco. If I have a dollar, I'll buy you a treat.

NOTA: El subjuntivo no se emplea con 'si' sino en las cláusulas que expresan una acción contraria a la verdad o puramente hipotética.

Ahora, pónganse los verbos del ejercicio siete en los tiempos presente y futuro. [Ejemplo: (a) If they are there, we'll go with them.]

9 Substitúyanse *they* y *we* en el ejercicio siete por las combinaciones siguientes: *you . . . I, she . . . he, we . . . they*.

10 ¿Cómo se traducen las frases siguientes?

- (a) Where can Henry be?
- (b) He is probably a Mexican.
- (c) It must be two twenty.
- (d) He has probably finished.
- (e) They must be poor.

11 Pónganse las frases del ejercicio diez en el pasado. [Ejemplo: (a) Where could Henry be?]

12 ¿Cómo se dice?

- (a) I have written
- (b) I shall have written
- (c) I had written
- (d) I should have written
- (e) He fears that I have written
- (f) He feared that I had written

13 Substitúyase *I* en las frases precedentes por *you* (tú), *he*, *they*, and *we*.

► LECTURA

El 'campus' de la universidad nunca ha parecido tan bello a los estudiantes. Hay flores por todas partes; los pájaros cantan en los árboles; se acercan las vaca-

ciones de verano. Todo el mundo se pone un poco sentimental, pensando en los amigos que se van. Roberta le pregunta a Carlota:

—¿Cómo vas a pasar las vacaciones tú?

—Mis padres quieren que vaya a algún país de habla española— contesta ella.

—Precisamente por eso pensaba consultarte a ti y a Enrique. Francamente no sé adónde ir; quiero que me ayudéis con vuestros consejos.

Enrique ha oído esta conversación mientras que los tres estudiantes salen del edificio Old Main. Acompaña a las dos señoritas hasta hallar un banco desocupado. Se sientan y continúan la conversación.

—Si yo fuera tú— dice Roberta —iría a varios países . . .

—Sí— interrumpe Enrique —la idea es buena, pero gastarás un montón de dinero. En cambio, si vas a México te costará relativamente poco. Además, quedándote en un solo lugar, harás amigos y hablarás mucho más español.

—Yo iba a decir, cuando metió la cuchara mi querido hermano— continúa diciendo Roberta —iba a decir que, dada la situación acomodada de tu familia, podrás irte a los países lejanos sin apurarte del costo. ¿Por qué no te vas a Chile? Allí podrás combinar tus intereses deportistas con la práctica del español. Ya sé que eres campeona de esquí y allí será el invierno . . .

—Pero, Roberta, ¿qué dices?— vuelve a interrumpir Enrique. —¿No sabes que el español de Chile no es tan perfecto como el de México?

—Como decía antes de la interrupción de mi querido hermano, a quien parece que le falta la cortesía más elemental, podrás pasar una parte del 'verano'—es decir, el verano de aquí—practicando el esquí y el castellano. Y al volver a los Estados Unidos, irás por la costa del este. Visitarás las ciudades importantes—Buenos Aires, Montevideo y Río de Janeiro. Ya sé que habrá una desventaja muy grande. No estarás fija en un lugar. Pero en cambio oirás varias pronunciaciones. Ahora he dicho, y mi estimado hermano tiene la palabra.

—Yo no digo nada— responde Enrique. —Vosotras no queréis oírme. En todo caso ¿qué valen mis consejos? No vais ni siquiera a escucharlos.

—¡Vamos, vamos, Enrique!— le dice Carlota, apoyando una mano en su hombro. —¿No sabes que te estimo muchísimo? ¿Cómo sabré qué hacer este verano si no me das tu opinión?

—Pues, me mantengo en mis trece— contesta Enrique, algo ablandado. —Yo que tú, pasaría las vacaciones en México. Allí tendrás también deportes como el tenis, el alpinismo y la natación. Harás amigos y hablarás constantemente el castellano . . .

—Querido hermano, perdona la interrupción, pero ¿por qué no dices dónde piensas pasar el verano tú?

—No lo digo porque no tiene nada que ver con nuestro asunto. Si no me equivoco la cuestión que discutimos es ¿en qué país puede Carlota pasar las vacaciones con más provecho? ¿Qué tienen mis planes personales que ver con eso? A Carlota ¿qué le importa que yo esté en México al mismo tiempo que ella?

—Sí, querido hermano, muy lógico. Pero vamos a rehacer la pregunta. A ti ¿qué te importa que Carlota esté allí mientras que tú estás? He aquí la verdadera pregunta.

► Vocabulario

por todas partes (*idiom*) everywhere
 pájaro bird
 verano summer
 todo el mundo (*idiom*) everybody
 ponerse + *adj.* to become
 adónde ir where (to go) to
 consejo advice
 banco bench
 desocupado unoccupied
 el montón pile, lot
 costar (*ue*) to cost
 meter la cuchara (*idiom*) to butt in
 acomodado comfortable, well off
 lejano distant, far away
 apurar to worry
 costo cost
 deportista *adj.* athletic, connected with sport
 campeón, campeona champion
 faltar to be lacking
 desventaja disadvantage, drawback

fijo fixed, established
 he dicho (*idiom*) I'm through speaking
 (*often said by orators at the end of a speech*)
 palabra (*idiom*) the floor
 en todo caso (*idiom*) anyhow
 apoyar to rest, place; to lean
 hombro shoulder
 mantenerse en sus trece (*idiom*) to stick to one's point
 ablandar to soften
 yo que tú (*idiom*) if I were you
 el deporte sport, game, athletics
 alpinismo mountain climbing
 la natación swimming
 equivocarse to make a mistake, be mistaken
 provecho advantage, profit
 rehacer to rephrase, restate
 he behold, see
 he aquí (*idiom*) this is; here is

► Cuestionario

- (1) ¿Cuáles son algunas bellezas del 'campus' universitario?
- (2) ¿Por qué se pone todo el mundo un poco sentimental?
- (3) ¿Cómo piensa Carlota pasar las vacaciones?
- (4) ¿A quién consulta?
- (5) ¿Dónde se sientan los tres estudiantes?
- (6) Según Roberta ¿adónde debe ir Carlota?
- (7) ¿Cuáles son las ventajas de un verano en México?
- (8) ¿Le gustan a Roberta las interrupciones de su hermano?
- (9) ¿Por qué no tiene Carlota que pensar en el costo del viaje?
- (10) ¿Qué ventajas tendría un viaje a Chile?
- (11) ¿Cómo volvería Carlota a los Estados Unidos?
- (12) ¿Qué ciudades vería si fuera a Chile por la costa del oeste?
- (13) ¿Hay alguna desventaja en no quedarse fijo en un lugar?
- (14) ¿En qué deportes podría participar Carlota si pasara el verano en México?
- (15) ¿Ha dicho Enrique dónde pasará él mismo el verano?
- (16) ¿Qué dice Enrique acerca de la importancia de sus planes personales?
- (17) ¿Cómo rehace Roberta la pregunta?
- (18) ¿Cree Ud. que los planes personales de Enrique tienen algo que ver con sus consejos?

► INDUCTIVE GRAMMAR

- 1 Now that you know the endings of the future tense, compare them with

the present tense of the word **haber** (Lesson XX, modelo 1). What similarities do you find?

2 What is the difference in Spanish between *When I saw him, I gave him the newspaper* and *When I see him, I shall give him the newspaper*? Is it merely a difference of tense? Can you explain how Spanish speakers feel about the certainty or uncertainty of the action of the second example?

3 Examine modelo 9. Why do we call this use of the future the *future of probability*? Notice that the English can usually be translated with the word *probably* (Who is it probably?) although there are many idiomatic ways of expressing this idea in English. The difficulty lies in recognizing the English as a statement of probability, not in understanding the Spanish construction.

► TEMA DE COMPOSICIÓN

Escriba Vd. una composición sobre un viaje que piensa Vd. hacer el verano que viene.

THE DEVELOPMENT OF THE VERB

What we call the *present* tense in English can indicate any time—past: The Armada finally is ready and *sails* in 1588; future: Our ship *sails* tomorrow; indefinite: This sloop *sails* well. The present tense is so frequently used for other times than the present that the more precise form—He *is sailing* now—has gradually taken over much of the function of expressing specifically present time. Yet the form ending in *-ing* (*sailing*) was not originally a verb; it was at first simply a noun. Since nouns ending in *-ing* were frequently formed from verbs, little by little this type of noun came to be felt as a verb form and to take on the functions of a verb. In Shakespeare's day *I am sailing* was just becoming well established. The combination *is being done* (i.e. the progressive form of the passive) does not appear until almost 1800 and was considered incorrect English throughout most of the nineteenth century.

We should not regard the tense system as something fixed and immutable, grounded in logic itself. Quite the contrary, languages of which we know the history show that the verb systems are fully as subject to change as other linguistic elements. The Latin verb, although far more complex than its Spanish descendant, is not nearly as rich in forms as its Indo-European ancestor. The principal force which works toward the simplification of the verb system is what we call *analysis*. The meaning of this term is best revealed by studying some specific examples.

Latin had perfect tenses (*I have sung, I had sung, I shall have sung*, etc.), all indicated by special sets of endings (*cantavi, cantaveram, cantavero*). Even before the separation of the Romance Languages, a new perfect tense developed. In Old Spanish we observe it as *Tengo la carta escrita* or *He la carta escrita*, which gradually became *He escrito la carta*. Old Spanish used **haber** along with **tener** to mean *to possess, to have* as an independent verb. Little by little it was restricted to the auxiliary function. In the meantime the Latin perfect tense (*cantavi, I have sung*), having been replaced in its special function of stressing the completion of

the action, became the preterite (*canté*), still indicating a completed action, but without special stress on the completion.

In Old English the same development took place at about the same time. *I have the letter written* gave rise to *I have written the letter*. In English, however, there was no older perfect tense to supplant; the new tense developed in response to the need for an emphatic form (*I have written it*).

In the development of the new perfect tenses we might almost think that the meaning of *cantavi* was analyzed (*I have recently completed the action of singing*) and that this idea was isolated in an auxiliary verb—*I have sung*. But the history of the change shows us that no such conscious substitution was made. Both English and Spanish (along with the other Romance Languages) showed a preference for the analytical construction, but it was not suddenly recognized and adopted as a more logical or simpler form. What happened was that an infrequent idiomatic construction gradually replaced the *regular* form.

Another great area of simplification is the passive voice. Again Latin had separate sets of inflectional endings for many tenses in the passive (*amatur* he is loved, *amabatur* he was loved, *amabitur* he will be loved). But even in Classical Latin some of the passive tenses were analytical: *amatus est* he has been loved, *amatus erat* he had been loved. In Late Latin *amatus* became a simple *loved* instead of the original *he who has been loved*. Now people began to say, *He is loved* (*Est amatus*), using the adjectival form of the verb, the past participle, in the same way that any other adjective would be used (*Est bonus* He is good). The net result is to reduce the inflectional system of the Latin verb by some thirty inflectional endings in Spanish. But again, this change did not come as the result of human volition and planning; all we can say is that the language had a drift toward analysis. What grammarians called an incorrect construction gradually replaced the accepted standard forms.

A curious example of the same trend is the development of the conditional tense, which did not exist in Latin, and the new future. You have already noticed that *cantaré*, *cantarás*, etc. are compounded from *cantar* + *he*, *cantar* + *has*, etc. (See above, Inductive Grammar, 1). In other words, the Latin future (*cantabo*) gave way to an idiom *I have to sing* in the sense of *I have singing still to do*. The combination *cantar* + *había* was reduced to *cantaría* *I still had singing to do*, finally *I should sing*. The new conditional tense took over some of the functions of the Latin subjunctive, and again the analytical trend prevailed and the complexity of the verb system was reduced.

Most languages make a distinction not only between tenses but also between *aspects* of verbs, although aspects are not usually mentioned in ordinary treatises on grammar. The verb form may distinguish between inceptive aspect (to begin to do something, as in many of the Spanish verbs in *-cer*: *amanecer* to begin to dawn, *envejecer* to begin to grow old, to become old), durative aspect (to be in the midst of doing something, as in the Spanish imperfect tense and the progressive tenses), momentaneous aspect (to do and finish doing something, as in the Spanish preterite), and habitual aspect (to do something repeatedly, as in the Spanish imperfect and present tenses). Several other aspects are important in certain languages;

in some of them—Chinese, for example—tenses are unimportant or non-existent. Adverbs of time (already, now, soon) can be used when clarity demands an indication of time. English and Spanish have traces of aspect in their verb systems, but do not have special forms for each aspect. Instead, there is a confusion of aspect and tense, so that some verb forms combine the two notions.

Let us think of the changes of the verb system as being somewhat like the changes of vocabulary. We have seen how words extend their area of meaning and encroach upon the area of other words, which in turn become restricted in meaning or are even lost from the language. In like manner some verb forms or combinations become generalized in their use, forcing the older constructions into specialized functions or even out of the language. Running through all these changes is a drift, in both English and Spanish, toward analysis. But satisfactory as this simplification of the verb system may seem to us, we can take no credit for changes which occurred not through our will and intelligent choosing, but merely through the working of forces not subject to human control.

In Lesson XX we studied the radical-changing verbs **recordar** and **pensar**, which change the root vowel to *ue* or *ie* when the stress falls on the root. If we examine all forms of the verb, we find that the stress falls on the root in forms 1, 2, 3, and 6 of the present indicative, the same forms of the present subjunctive, and in the imperative singular. Nowhere else does the stress fall on the root. These are the only forms of **recordar** and **pensar** which show changes of the root vowel.

We should also note that all radical-changing verbs similar to **recordar** and **pensar** belong to the first or second conjugations.

All radical-changing verbs of the third conjugation change the root vowel in the same places as **recordar** and **pensar**. All but a few of them also make the same changes in these forms (that is, *o* to *ue* and *e* to *ie*). There are, however, a few exceptional ones which change the root vowel *e* to *i* in these places (see modelos 10 and 11).

But besides these changes, the radical-changing verbs of the third conjugation change the root vowel *o* to *u* or the root vowel *e* to *i* in the present participle, the present subjunctive forms 4 and 5, the preterite forms 3 and 6, and all forms of both past subjunctives.

► MODELOS

Henry doesn't sleep as much as we sleep.	1	Enrique no duerme tanto como dormimos nosotros.
The doctor wants George to sleep more.	2	El médico quiere que Jorge duerma más.
He wants us to sleep more (you to sleep more).	3	Quiere que durmamos más (que durmáis más).
Henry slept three hours; we slept five.	4	Enrique durmió tres horas; nosotros dormimos cinco.
I didn't want them to sleep so much.	5	Yo no quería que ellos durmieran (durmiesen) tanto.
Sleeping, feeling	6	Durmiendo, sintiendo
He is afraid that I am sorry (that we are sorry).	7	Temer que yo lo sienta* (que nosotros lo sintamos).

* *Sentir* (*ie, i*) means *to feel, to perceive with the senses*, but with the object pronoun *lo* it is the equivalent of *to be sorry*. The expression *Lo siento* conveys the idea that it makes an impression on my feelings, or I feel (your misfortune), hence *I'm sorry*. In this meaning *sentir* (*ie, i*) always has an object, sometimes a clause—*Siento que María esté mala*—sometimes the infinitive—*Siento decir . . .*, and sometimes *lo*.

I was very sorry but he wasn't at all sorry.		8	Yo lo sentí mucho pero él no lo sintió nada.
He was afraid that she would feel bad about it.		9	Temía que ella lo sintiera (sintiese).
To ask for (something); I ask, etc.	PRES. IND.	10	pedir: pido, pides, pide, pedimos, pedís, piden
It is necessary for me to ask (you to ask, etc.) . . .		11	Es necesario que yo pida (pidas, pida, pidamos, pidáis, pidan) . . .
Asking for help . . .		12	Pidiendo ayuda . . .
I asked, etc.	PRETERITE	13	Pedí, pediste, pidió, pedimos, pedisteis, pidieron
It was necessary for him to ask . . .		14	Era preciso que él pidiese (pidiera) . . .

► PRÁCTICA

1 En el primer modelo, substitúyanse 'Enrique . . . nosotros' por las combinaciones siguientes: (a) yo . . . ellos, (b) nosotros . . . mi tío, (c) tú . . . yo, (d) vosotras . . . ellas, (e) ella . . . tú.

2 En el modelo dos, substitúyase 'Jorge' por (a) yo, (b) ellos, (c) vosotros, (d) nosotros, (e) tú.

3 En el modelo cuatro, substitúyanse las combinaciones del ejercicio primero.

4 En el modelo cinco, substitúyase 'ellos' por (a) tú, (b) vosotros, (c) nosotros, (d) él, (e) mi hermano.

5 En el modelo siete, substitúyase 'yo' por las palabras del ejercicio cuatro.

6 En el modelo ocho, substitúyanse 'yo . . . él' por las combinaciones del primer ejercicio.

7 En el modelo nueve, substitúyase 'ella' por los pronombres del ejercicio dos.

8 Los verbos *servir* (i), *vestir* (i) 'to dress,' *vestirse* (i) 'to get dressed' and *seguir* (i) 'to follow, continue, go on'* se conjugan como *pedir*. Substituyan Vds. las formas de *pedir* en los modelos 10-14 por las formas correspondientes de *servir*.

Ahora traduzcan Vds. las frases a continuación:

- (a) He got dressed.
- (b) They followed me.
- (c) He asked me to follow him [that I should follow him].
- (d) The child wanted his mother to dress him.
- (e) Following the street, he reached the school

* *Seguir* presents a spelling problem similar to that of *llegar*. *Seguir* is a radical-changing but *not* an irregular verb. To represent the sound of the *g* we must write it sometimes without the *u*, v.g. *sigo*, *siga*. See p. 13, paragraph 2.

- (f) While dressing himself, he was reviewing the verb.
- (g) It is possible that they are sorry.
- (h) Let's ask him to go on talking.
- (i) He went on talking and later he was sorry about it.
- (j) My father wants me to get dressed before breakfast.

9 Otros verbos que se conjugan como *sentir* son *divertir* 'to amuse,' *divertirse* 'to have a good time,' *herir* 'to wound,' *mentir* 'to lie, tell a lie,' y *preferir* 'to prefer.'

Otro verbo que se conjuga como *dormir* es *morir* 'to die,' cuyo participio pasado es *muerto*. *Dormirse* quiere decir 'to go to sleep.'

Sabiendo esto, traduzcan Vds. las frases siguientes:

- (a) He had a good time.
- (b) She is telling a lie.
- (c) He died.
- (d) Mary served as a guide [*de guía*].
- (e) George went to sleep in the class.
- (f) Enrique is sorry.
- (g) Do you [*usted*] prefer coffee?
- (h) You are having a good time.
- (i) He wounded his enemy.
- (j) He has died.

- 10 (a) Pongan Vds. *nosotros* como sujeto de todas las frases del ejercicio nueve.
- (b) Hagan Vds. frases comenzando con *No quiero . . .* o *No quería . . .* seguidas de las frases del ejercicio nueve. [Ejemplos: I didn't want him to have a good time; I don't want her to tell a lie; I didn't want him to die.]

► LECTURA

—Roberto, ¿puedes darme alguna idea de la América del Sur? Sabes que pienso hacer un viaje por varios países sudamericanos y quisiera enterarme de ellos antes de irme allí.

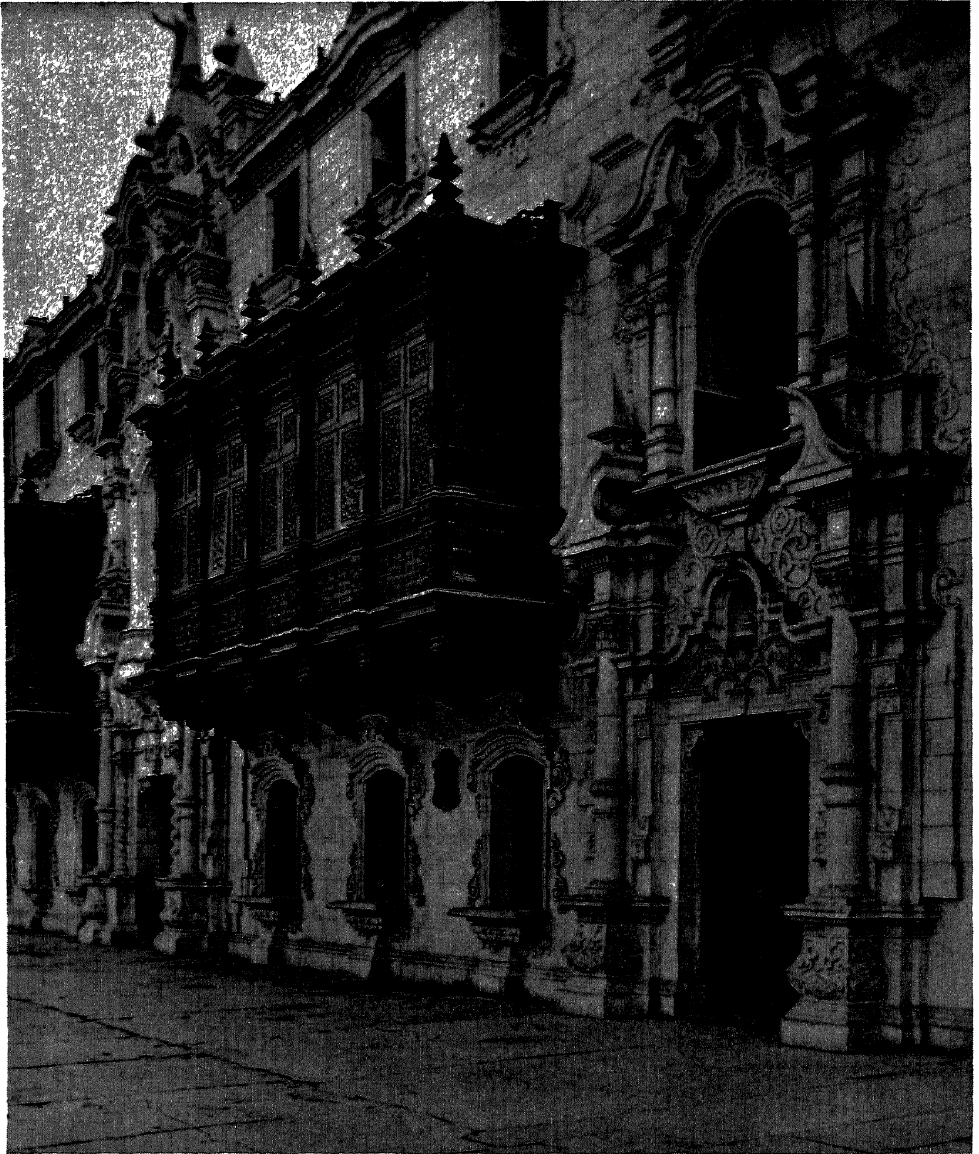
—Pues ¡no es nada lo que me pides! ¿Quieres que te dé un resumen de su cultura en diez minutos? Prefiero no empezar.

—¡No seas así! Tú podrás darme algunas nociones generales, estoy segura. Todo el mundo dice que eres el más listo de la clase.

—¡Ya te veo venir! Quieres alabarme ¿no? Pues te digo . . . te digo . . . ¡no me mires así! . . . te obedezco.

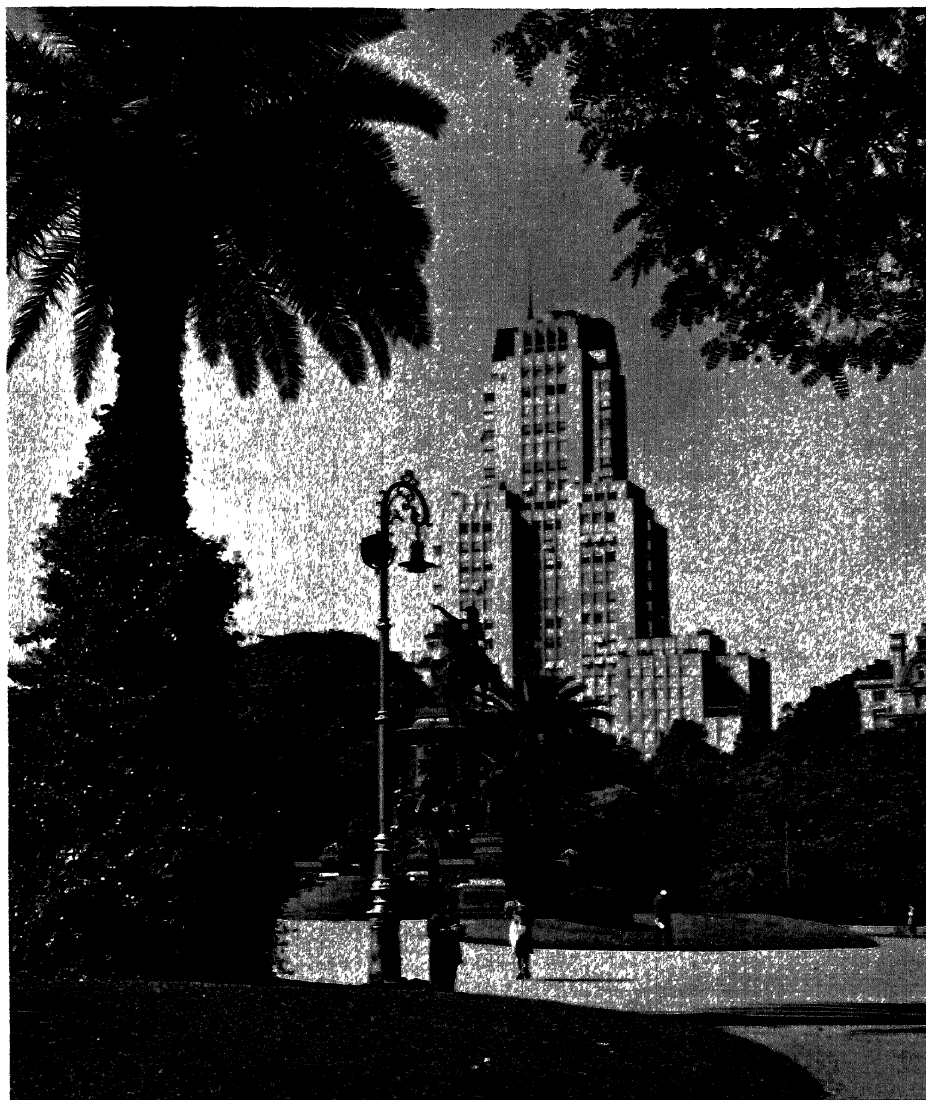
Después de unos minutos de silencio Roberto empieza diciendo:

—Supongo que irás por la costa del oeste hasta Chile y después volverás por la del este. De ahí podemos sacar la primera observación general. Hallarás que las ciudades al oeste de los Andes son viejas, que sus casas, sus iglesias y aún su modo de vivir evocan la época colonial. En cambio en la costa del Atlántico hallarás ciudades muy modernas, llenas de edificios nuevos. Hasta verás rascacielos. Buenos Aires y Río de Janeiro son como una mezcla de una capital europea y una gran ciudad norteamericana.



FROM PHILIP GENDREAU, N.Y.

Lima evoca la época colonial



FROM PHILIP GENDREAU, N.Y

Buenos Aires es una mezcla de una capital europea y una gran ciudad norteamericana

—¿No te dije que eres muy listo? ¡Eso sí que es interesante! Pero ¿cómo se explica? ¿Por qué hay esa diferencia entre el oeste y el este?

—La diferencia se explica por la historia de las dos regiones. Tú sabes ¿no es verdad? que los españoles colonizaron muy poco el este del continente. Además, gran parte de la costa del Atlántico—el Brasil actual—pertenece a los portugueses.

—Pues, haz como si no lo supiera. Cuéntame el por qué.

—Al este del continente, los españoles tenían las grandes llanuras fértiles—las Pampas—que son actualmente una maravilla de producción agrícola. Pero España misma producía trigo y ganado y para no hacer daño a los agricultores de la metrópoli el gobierno embargaba el desarrollo de la región rioplatense. Así resultó que había poquíssimos habitantes allí a principios del siglo diez y nueve cuando las varias colonias españolas se establecieron como naciones libres. Buenos Aires ha crecido después y naturalmente se han contruido edificios modernos.

—Y ¿qué dices de la costa del Pacífico?

—Pues, allí encontraron los españoles civilizaciones indias bastante avanzadas, como la de los Incas del Perú. Los jefes de los indios fueron substituidos por los virreyes españoles. Éstos hicieron construir palacios y catedrales, como verás en Lima. Las ciudades del oeste datan del siglo diez y seis; por consiguiente se ven muchos edificios coloniales.

—¿No has dicho que el modo mismo de vivir es diferente?

—Sí, es verdad. En el Perú hay todavía un alto porcentaje de indios y ellos, por regla general, no quieren cambiar sus costumbres. Al contrario, en las Pampas había pocos indios, y los habitantes de hoy son casi todos de origen europeo, no sólo españoles sino también muchos italianos, ingleses e irlandeses. Estos inmigrantes quieren aprovecharse de los métodos más modernos de la agricultura. Les gusta tener comodidades. Su vida se parece a la vida de aquí.

—¿No dirías que los españoles habrían tenido más éxito como colonizadores si no hubieran encontrado oro en la América Latina?

—Es muy posible. Pero no hay que olvidar que llegaron allí con la cabeza llena de cuentos fantásticos, en que se hablaba de princesas encantadas, de palacios lujosos y de islas llenas de oro y alhajas. Se escribirá algún día una historia de la influencia de la literatura sobre la vida, y en ella el capítulo dedicado a los conquistadores españoles será curiosísimo. Si no hubieran encontrado oro en América, es muy posible que se hubiesen dedicado al desarrollo de la tierra y de las capacidades de sus habitantes, pero a mi parecer es más probable que hubiesen gastado sus esfuerzos buscando el Dorado. El oro simbolizaba entonces no tanto la riqueza como la ilusión; y el español que se interesa poco por el dinero hará esfuerzos tremendos persiguiendo una ilusión.

► Vocabulario

hacer un viaje (*idiom*) to take a trip
quisiera I should like (*past subjunctive*
of *querer* to soften *egotistical statement*)
enterarme de to inform myself about,
to learn
el resumen resumé

así like that, that way
listo (with *ser*) clever; (with *estar*)
ready
te veo venir (*slang*) I see what you're
driving at
alabar to flatter, praise

iglesia	church	por consiguiente	consequently
el rascacielos	skyscraper	el porcentaje	percentage
mezcla	mixture	irlandés	Irish
eso sí que es (<i>idiom</i>)	that certainly is	aprovecharse de	to use, take advantage of
el por qué	the reason why	comodidad	comfort
llanura	plain	no hay que + <i>inf.</i> (<i>idiom</i>)	one mustn't + verb
agrícola (<i>adj. whose masc. and fem. sing. are identical</i>)	agricultural	princesa	princess
mismo (<i>after noun</i>)	itself, myself, etc.	encantar	to enchant
trigo	wheat	lujoso	luxurious
ganado	cattle, stock	alhaja	jewel
daño	harm	capítulo	chapter
el agricultor	farmer	la capacidad	potentiality, ability
la metrópoli	the mother country	gastar	to spend, waste
embargar	to check, restrict	esfuerzo	effort
rioplatense	area around the Plata River (in Argentina, Paraguay, Uruguay)	el Dorado	<i>the legendary land of gold</i>
a principios de	at the beginning of	simbolizar	to symbolize
libre	free	riqueza	wealth
crecer	to grow	ilusión	illusion, dream, the dream world
el jefe	chief, leader	interesarse por	to be interested in
el virrey	viceroy	perseguir (i)	to pursue
datar	to date		

► Cuestionario

- (1) ¿Qué pregunta le hace Carlota a Roberto?
- (2) ¿Por qué lo pregunta?
- (3) ¿Por qué prefiere Roberto no empezar?
- (4) ¿Qué le dice Carlota para ablandarle?
- (5) ¿Por dónde irá Carlota a Chile?
- (6) ¿Por dónde volverá?
- (7) Describa Vd. brevemente las ciudades al oeste de los Andes.
- (8) Contraste Vd. las ciudades de la costa del este con las del Pacífico.
- (9) ¿Qué parte del continente colonizaron muy poco los españoles?
- (10) ¿Sabe Carlota el por qué? ¿Cuál es?
- (11) A principios del siglo diez y nueve ¿era grande la población de Buenos Aires?
- (12) Dígame algo acerca de las civilizaciones indias y su influencia en la colonización española.
- (13) ¿De qué época datan los edificios públicos de Lima?
- (14) Dígame algo sobre los orígenes de los argentinos.
- (15) ¿A qué se atribuye muchas veces la conquista española de América?
- (16) ¿Qué simbolizaba el oro para los españoles?
- (17) ¿Qué simboliza para nosotros?
- (18) Según Roberto ¿cuál es una fuente importante de las ilusiones que llevaron los españoles a la conquista de América?

- (19) ¿Ha oído Vd. hablar de los 'libros de caballerías,' los que volvieron loco a don Quijote? Pídale a su profesor que le diga algo sobre esta clase de literatura y sobre las ilusiones que evocaba en los españoles.

► TEMA DE COMPOSICIÓN

Cuente Vd. a un amigo suyo lo que ha aprendido sobre la América del Sur.

SOME OTHER SPANISH SOUND CHANGES

At first glance the radical-changing verbs of today's lesson seem to alter their stem vowels in a most arbitrary and haphazard way. Yet if we examine carefully all the forms which change *o* to *u* or *e* to *i*, every one of them has (or did have in past time) a feature in common. In every case the *following* syllable contains (or did contain) a diphthong, *io* or *ie*. Can this be related to the shift of the root vowel?

► Forms like **durmamos** from Latin *dormeamus* passed through a hypothetical stage **dormiamus*. **Pido** from Latin *petio* has the diphthong, but its process of development in the present indicative and subjunctive is different from that which affected verbs like **dormir** and **sentir**. We shall leave the present tenses of **pedir** out of consideration here. ◀

You have undoubtedly made mistakes in writing by anticipating a letter which should have come a little later. Our minds run ahead of what we are writing or saying. In speech we sometimes alter a sound to make it conform wholly or partially to another sound which we are about to produce. In the Latin word *venī* (I came) the long final *i* was anticipated; people began to say **vini*. As the distinction between long and short vowels was lost, the final unstressed *i*, like all other short *i*'s, became Spanish *e*; thus we arrive at Spanish *vine*, whose stem vowel was assimilated to the now lost final vowel.

► Assimilation of consonants is described on pages 127-8. ◀

Before English existed as a separate language the Germanic word *fōt* (foot) had a plural *fōti* (feet). (The vowels in these old forms were pronounced as in Spanish.) Of course, the modern English plural could never have developed without the prehistoric effect of the lost final *i* on the root vowel. In German also the vowel of the plural is altered for the same reason—*Fuss*, *Füße*. Vowel alteration is so frequent in German that we often call it *umlaut*, its German name.

Returning to **sentir** and **dormir**, it is clear that when *io* or *ie* occur in the following syllable, we anticipate some element of the diphthong in pronouncing the root vowel. Just what happens? The following diphthong begins with the sound *y*, to produce which we must raise our tongues to the highest possible position, touching briefly the palate. It is in respect to height of tongue position that we assimilate the root vowels to what is to follow. Spanish *e* is made with

the point of the tongue raised halfway in the front of the mouth; lift it higher and you have *i*. The sound *o*, made by humping the tongue halfway in the back of the mouth, becomes *u* when the tongue is raised even higher.

► Umlaut, or vowel assimilation, accounts for a large part of the changes of radical-changing verbs; diphthongization under stress (see pp. 134–5) explains most of the other cases. There are a few forms which we have not explained and with which we shall not deal here. ◀

The irregular verbs in the future and conditional tenses presented us with forms which may have provoked your wonder. Those which insert a *d* (**vendría**, **pondría**) are particularly curious.

We must realize that the first step toward these forms was the shortening of hypothetical **veniría* and **ponería* to **venría** and **ponría**. These last forms appear frequently in written texts down to the time of Cervantes. They did not stop at this stage of development, as did **sabría**, **podría**, and **habría**. In pronouncing the combination *nr* (**ponría**, **venría**) it is actually easier to say *ndr* (**pondría**, **vendría**) because the speech organs are in position to enunciate a *d*. The *n* is made by a closure at the teeth; *d* is made by opening the closure at the teeth allowing a puff of air to escape. To say the combination *nr* leaving out the *d* requires a cutting off of the flow of air, which is, we assume, more of an effort than letting the air stream continue to escape.

► This added consonant, which serves as a transition from one sound to the next, we call a *glide-consonant*. Sub-standard ‘fambly’ and ‘chimbly’ have *b* as a glide-consonant, like the *b* of Spanish **hombre**, from Old Spanish **homre**. After the labial *m* the glide consonant must be the labial *b*. ◀

*A star before a form indicates that it is a hypothetical reconstruction, not actually found in written texts.

► **MODELOS**

He gives me the book; he gives it to me.	1 Me da el libro; me lo da.
Give me the book; give it to me.	2 Déme (Vd.) el libro; dímelo.
I want him to give it to me.	3 Quiero que me lo dé.
I am going to give him the letter; I'll give it to him.	4 Voy a darle la carta; se la daré.
I'm giving it to <i>her</i> , not to <i>him</i> .	5 Se la doy a ella, no a él.
Give it to <i>me</i> ; don't give it to <i>them</i> .	6 Démela a mí; no se la dé a ellos.
I don't want you to give it to them.	7 No quiero que Vd. se la dé a ellos.
Get up early; don't get up at noon.	8 Levantaos temprano; no os levantéis a mediodía.
I ask them for two pesos; I ask them for them.	9 Les pido dos pesos; se los pido.
Ask him the time; ask it of him.	10 Pregúntale tú la hora; pregúntasela.
An idea occurred to me but I have forgotten it.	11 Se me ocurrió una idea pero se me ha olvidado.
I have a notion to go with you.	12 Se me antoja ir contigo.

NOTE: *Le* and *les* become *se* before another pronoun beginning with *l*. [See modelos 4, 5, 6, 7, 9, and 10.]

► **PRÁCTICA**

1 En el primer modelo, substitúyase la palabra *me* por (a) to you (*te*), (b) to you (*os*), (c) to us (*nos*), (d) to her (*le*), (e) to you (*le*), (f) to them (*les*), (g) to you (*les*), (h) to him (*le*).

2 Al hacer el primer ejercicio habéis notado que la segunda parte de la frase tiene la misma forma en varios casos. Aclarad [=clarify] todos los casos ambiguos. Ejemplo: *He gives it to him*—se lo da a él.

3 Substitúyase la palabra *me* en el modelo tres por los mismos pronombres del primer ejercicio. Aclárense todas las frases ambiguas.

4 En el modelo cuatro substitúyase *him* por (a) *them* (b) *her* (c) *you* (todas las formas posibles).

5 En el modelo cinco substituid las palabras *her* y *him* por las combinaciones a continuación: (a) *you* (trato formal singular) . . . *her*, (b) *them* . . . *you* (trato formal plural), (c) *him* . . . *them*.

6 Substituid *get up* en el modelo ocho por (a) *go to bed*, (b) *get dressed*, (c) *have breakfast*, (d) *sit down*.

[NOTA: La *d* del imperativo plural desaparece cuando *-os* se añade al verbo. Ved las páginas 127-8 para la explicación de este cambio.]

7 Notad que en español *pedimos una cosa a una persona* o *preguntamos algo a una persona* (ved los modelos nueve y diez) donde en inglés *we ask a person for something* o *we ask something of a person*. Sabiendo esto, traducid las frases a continuación:

- (a) He asked me for ten pesetas.
- (b) He asks me if I can go.
- (c) She has the newspaper; ask her for it.
- (d) She knows the time [la hora]; ask it of her.
- (e) Do you want us to ask them for help?

8 Hemos visto la expresión del tipo *Se ve a los hombres* (Lección XXIV, modelo 8). Ahora podemos decir *Se los ve One sees them*. Otras construcciones semejantes se ven en los modelos once y doce. Cuando una cosa ocurre sin quererlo yo, puedo decir que *se me ocurre*; así, cuando me olvido involuntariamente de echar la carta de mi esposa al correo [echar al correo, *to mail*], puedo decir que *se me ha olvidado hacerlo*. Del mismo modo, *se me antoja hacer tal cosa* indica que el deseo de hacer tal cosa me viene sin mi participación activa.

Teniendo todo esto en vista, traducid las frases a continuación:

- (a) One admires Enrique; one admires him.
- (b) People love Roberta; they love her.
- (c) She had a notion to go to Chile.
- (d) The thought occurred to her yesterday.
- (e) He always forgot to mail my letters.

► LECTURA

—Te he hablado de la gran diferencia entre el este y el oeste de la América del Sur— Roberto sigue diciendo. Quisiera desarrollar la misma idea en otra forma; quizás podré mostrártela más claramente indicándote las rutas de penetración de los españoles. Ya sabes que se establecieron primero en las Antillas. No tengo que decirte que el mismo Colón fundó colonias en las islas y que Santo Domingo fué el primer centro de administración española. Pocos años después ocurrieron la conquista de México, el descubrimiento del Océano Pacífico y la conquista del Perú. Fíjate en esto: los españoles penetraron el continente no del este, lo cual nos parece sencillo y lógico, sino del oeste, atraídos al Perú por los rumores de

una civilización fantástica que llegaron a sus oídos. La penetración principal de la región rioplatense se hizo del oeste. Pero lo más curioso es que el comercio entre España y las Pampas se mantenía por la ruta terrestre durante gran parte de la época colonial. Si querías enviar un bulto de Madrid a Buenos Aires, era necesario que se transportase primero al Istmo de Panamá, que se llevara luego por mula al Pacífico, que se reembarcase y se llevara al Callao, y por fin que se transportase en lomos de llama a través de los Andes, pasando por Lima, Cuzco, La Paz y Salta. Si tuvieras suerte, tu bulto llegaría a Buenos Aires dentro de un año.

—¿Por qué no enviaron barcos directos de España a Buenos Aires?

—Por dos o tres razones. Al principio Buenos Aires era de tan poca importancia que no valía la pena enviar un barco allí. Además, los ingleses y holandeses atacaban y robaban los barcos españoles. Era imposible enviar un solo barco; tenían que reunirse en una flota poderosa e ir acompañados por barcos de guerra. Naturalmente la flota se dirigía hacia los centros más populosos. Iba primero a las Antillas, de donde una parte seguía hacia México y otra hacia el Istmo.

—¿Con qué derecho atacaban los ingleses a los barcos españoles?

—Sin derecho alguno en muchísimos casos. Eso quiere decir que los ingleses eran sencillamente piratas, o sea ladrones. Seguían la flota española cuando volvía de América llena de tesoros y si por casualidad un barco se apartaba de los otros lo hacían preso. Ya sabes las leyendas de tesoros enterrados en las islas del Mar Caribe. Hay un fondo de verdad histórica en eso.

—¿Hay todavía otra razón por la cual Buenos Aires se desarrollara tan tarde?

—Sí, la hay. Yo diría que el sistema rígido de administración tenía mucho que ver con ello. Una vez conquistada la América Hispánica, los españoles establecieron dos virreynatos con su centro de administración en Lima y en México. Ves que eran, como es natural, los dos centros más importantes de los indios. Pero el gobierno de los virreyes era muy burocrático; para fundar un pueblo o poner en cultivación unas tierras había que pedir permiso al gobierno y esperar una contestación. Los habitantes de las provincias distantes sabían que tendrían que esperar muchos años para obtener un juicio favorable; por consiguiente, más valía no pensar en cosas nuevas.

—¡Qué bien comprendes toda la historia y la cultura sudamericanas! Ahora yo también puedo jactarme de mis conocimientos y no tendré ninguna dificultad en comprender la vida de allí.

—¡Eso te lo crees tú! Ahora es cuando cierras la puerta a la verdadera comprensión. Cada país latinoamericano tiene una vida diferente. Por ejemplo, no te he hablado nada de Chile que representa un caso aparte, aunque tiene cierta semejanza con los otros países del oeste. ¡Guárdate bien de confundir todas las naciones de la América del Sur.

► Vocabulario

el mismo Colón Columbus himself
fijarse en to notice, pay attention to
terrestre (*adj.*) land

bulto package
mula mule
el Callao the port near Lima

lomo back
 llama llama (*an animal domesticated by the Indians*)
 la suerte luck
 flota fleet
 el ladrón robber, thief
 la casualidad chance
 apartarse to separate
 preso captive, prisoner
 leyenda legend
 enterrar (ie) to bury
 fondo foundation

virreinato vice-royalty
 el virrey viceroy
 juicio judgment, decree
 jactarse de to boast
 ¡Eso te lo crees tú! (*slang*) that's what you think!
 la comprensión understanding
 aparte (*adj.*) separate
 semejanza similarity
 guardar to keep
 confundir to confuse, mix up

Cuestionario

- (1) ¿De qué ha hablado Roberto en la última lección?
- (2) ¿En qué va a hacer hincapié hoy día?
- (3) ¿Dónde se establecieron primero los españoles? ¿Por qué?
- (4) ¿Por dónde llegaron los españoles a la región rioplatense?
- (5) ¿Enviaron barcos directos a Buenos Aires?
- (6) Si hubieras enviado un bulto de Buenos Aires a Madrid, ¿qué ruta habría seguido?
- (7) Dime por qué un barco español solo no estaba seguro.
- (8) ¿Has oído leyendas de piratas? ¿Cuáles son algunos elementos de ellas?
- (9) ¿Cómo embargaba el desarrollo de las Pampas la administración burocrática del virreinato?
- (10) ¿Conoce Roberto bien la historia de la América Latina?
- (11) Cuando Carlota dice que puede jactarse de sus conocimientos ¿habla en serio?
- (12) ¿Qué dice Roberto sobre la verdadera comprensión?
- (13) ¿De qué debemos guardarnos?
- (14) ¿Es la situación de Chile exactamente como la del Perú?
- (15) ¿Ha visitado Vd. algún país de habla española?
- (16) Si no, ¿piensa Vd. hacerlo pronto?

INDUCTIVE GRAMMAR

1 Examine the order of the two object pronouns in the modelos. Which comes first, the direct or the indirect?

2 *Se* always precedes another object pronoun, even if that pronoun is the indirect object (modelos 11 and 12).

3 Name the forms of the verb to which object pronouns are added.

4 What extraordinary feature do you find in the imperative plural of reflexive verbs (modelo 8)?

5 What happens to *le* before *los*? To *les* before *lo*?

6 With the verbs **pedir** and **preguntar**, what kind of object pronoun—direct or indirect—indicates the *person* from whom something is asked? The *thing* asked for?

► TEMA DE COMPOSICIÓN

Cuente Vd. a un amigo el por qué del desarrollo relativamente moderno de Buenos Aires.

LANGUAGE AND THOUGHT

The chimpanzee can make 32 different sounds, all expressive of physical or emotional states, such as hunger or anger. Even barnyard chickens have a 'vocabulary' of ten different sounds. Furthermore the silent language of gestures can be developed to a remarkable level, such as the 'dance' of the bee scouts, which tells the other members of the hive the direction and the distance at which flowers are to be found.

Animals have innate cries and gestures which they learn to associate with certain situations. Human beings also have exclamations, cries, and gestures to express poorly defined states. The intonation we give to our speech is often an element of this lower, animal language—as when our 'tone of voice' is gloating, angry, or sorrowful.

We all know something about conditioned reflexes, of the animal whose saliva starts to flow at the sound of a bell because its trainer has always rung a bell at feeding time. If the trainer says 'It's time for the dinner bell,' there is no reaction in the animal, but there would be a watering of the mouth on the part of a human subject. The words *dinner bell* symbolize a thing (bell) which in turn symbolizes a situation (satisfaction of hunger). Human language goes far beyond the animal cry, which we can compare to the bell as a first level of symbolization. Our verbal expressions are often doubly symbolic, symbols of symbols.

Of course, on the animal level, we can feel and think to a certain degree even without language. Nor should it be assumed that these emotions are unimportant. They are basic in most of the great decisions of our lives. They are also the material of much art and poetry. But even when considering those areas we carry on an inner monologue as soon as we try to make specific the nature and cause of our feeling.

Man uses the symbols of language, combining them mentally, arguing with himself, planning his future, contemplating the successes and failures of his past. It is this ability to talk to himself which makes his thought so different from that of the animal. Complicated human thought is impossible without language.

Human language is learned, not innate. A child's thinking and memory develop as he acquires language proficiency. Cases of children who have become deaf before seven years of age are revealing: such children (if not taught lip-reading) forget how to speak and become mentally retarded. The occasional case of a child brought up in isolation from other human beings shows that one who has not learned a language before the age of seven will never learn more than a few dozen words

and will never overcome the mental handicap. The conclusion is that without language man is without human thought.

Knowing a word for a thing is to bring that thing into sharp focus in the field of our consciousness. A person who loves flowers not only gives us their names; he also makes a clear mental distinction between them, while to some of us not especially interested in flowers, they remain an undifferentiated confusion of color. The scientist goes further in naming every minute part of the plant, and as he does so, he recognizes and becomes conscious of many aspects of reality which even the flower-lover ignores. Our language reflects our awareness of our environment; the creation of a new word is sometimes the creation of a new idea.

But as I have said before (Lesson II, p. 11) our speech is also a mold in which our thought is restricted. All the possibilities of our thought are limited by the possibilities of our language. Our very system of logic is based on the grammatical structure of European languages, a fact which makes, for example, the division of time into past, present, and future 'logical' to us, whereas it is not logical to persons of some other cultures. In recent years, a good many natural scientists have come to the realization that certain 'illogical' results of their experiments are merely the result of the linguistic statement of those results—that is, the lack of logic was not in the natural phenomenon but in their thought as phrased in their language.

We must realize that the connection between language and thought is intimate and inseparable; but as language students we should also realize that the patterns of language form the patterns of thought. We must exercise tolerance and understanding toward other ways of thought as well as other ways of speech.

► MODELOS

I am studying now and I shall be studying this evening.	1	Estoy estudiando ahora y estaré estudiando esta tarde.
Let me help you.	2	Déjeme ayudarlo. (Deje que le ayude.)
He has taken off his hat and will put on his cap.	3	Se ha quitado el sombrero y se pondrá la gorra.
You ought to consult me on your difficulties.	4	Vd. debiera consultarme sobre las dificultades.
I should like to inform myself thoroughly about South American life.	5	Yo quisiera enterarme a fondo de la vida sudamericana.
We should like something to eat or a magazine to read.	6	Quisiéramos algo que comer o una revista que leer.
Their product is the best in the world.	7	Su producto es el mejor del mundo.
What girl? The one with the blue eyes?	8	¿Qué muchacha? ¿La de los ojos azules?
Roberta had been attending the university for three years when she began to study Spanish.	9	Hacía tres años que Roberta asistía a la universidad cuando comenzó a estudiar el español.
Don't you know how old she is? I'll tell you.	10	¿No sabes cuántos años tiene? Te lo digo.
My teeth ache.	11	Me duelen los dientes.
We are about to end the class.	12	Estamos para terminar la clase.

► PRÁCTICA

- 1 Siguiendo el model uno ¿cómo se dicen las frases a continuación?
 - (a) We *were* studying.
 - (b) He *is* getting up.
 - (c) I would be working now, if she were not here.

- (d) I *am* telling it to you already.
- (e) Are you doing all that you can?

2 Los verbos *dejar to let, allow, permitir, prohibir, y aconsejar to advise* pueden seguirse de un subjuntivo o de un infinitivo, como en el modelo dos. Traduzcan Vds. las frases siguientes de ambas maneras:

- (a) He advises me to go.
- (b) She doesn't permit me to smoke.
- (c) She prohibits my speaking [me to speak].
- (d) They will advise us to take another year of Spanish.
- (e) Do you allow your son to travel alone?

3 Háganse cinco frases siguiendo el modelo tres, empleando diferentes tiempos de los verbos y substituyendo las palabras *sombrero* y *gorra* por (a) *saco* jacket . . . *abrigo* overcoat, (b) *bufanda* muffler . . . *corbata*, (c) *ropa* clothes . . . *traje de baño* bathing suit, (d) *camisa blanca* . . . *camisa de deporte*, (e) *lentes* glasses . . . *gafas* goggles.

4 Siguiendo el modelo once dígame Vd. que tiene un dolor en las partes siguientes del cuerpo: (a) *cabeza*, (b) *estómago*, (c) *pie*, (d) *ojos*, (e) *dedos*. Ahora ponga Vd. los verbos en otros tiempos: por ejemplo, *Me dolían los dientes*, *Me dolerán* . . . etc.

5 Mire Vd. los modelos cuatro, cinco y seis. Los verbos *querer* y *deber* se emplean en el pasado del subjuntivo (pero solamente en la forma que termina en *-ra*) para suavizar expresiones como *I want, I should like, he would like* y *you should, he should*.

Nótese también que usamos la palabra *que* entre un sustantivo y un infinitivo: *una revista que leer*.

Traduzca Vd. ahora lo siguiente:

- (a) He would like something to drink.
- (b) They ought to work more.
- (c) Would you like to learn Italian?
- (d) We ought to help them.
- (e) They haven't anything to do.

6 Nótese que la preposición *de* se usa en muchos casos donde el inglés emplea *with* or *in*: modelos 7 y 8. En estos casos se trata de una extensión de la construcción que vemos en el libro de Juan o la casa de piedra.

Traduzcan Vds.:

- (a) three o'clock in the morning
- (b) the man with the long hair
- (c) the one [fem.] with the pleasant smile [sonrisa]
- (d) the biggest building in the city
- (e) the best student in the class

7 Vds. recuerdan que hemos estudiado la construcción del modelo nueve cuando la acción del verbo dura hasta el presente (Lección XIV, modelos 8 y 9).

Aquí tenemos una acción que dura hasta cierto punto en el tiempo pasado. Por ejemplo, el punto (en el modelo nueve) es 'cuando Roberta comenzó a estudiar el castellano'. La otra acción, la de asistir a la universidad, duraba entonces desde hacía tres años. Duraba todavía; por eso no decimos, como en inglés, *had been attending* sino *asistía*.

Nótese en el modelo diez que el pensamiento no parece completo si traducimos *I'll tell you* por *Te diré* o *Te digo*. Con algunos verbos, notablemente con *decir*, necesitamos un objeto directo.

Traduzcan Vds.:

- (a) Many students are about to leave for Mexico.
- (b) How long had you been here when I arrived?
- (c) What was I about to do? I'll tell you.
- (d) I had studied Spanish a long while before learning that.
- (e) He said he had been there an hour.

► LECTURA

—¿Qué puedes decirme del desarrollo intelectual de la América del Sur?— pregunta la inocente y encantadora Carlota.

—¡Ay de mí!— exclama Roberto. —¡Esas preguntitas tuyas! De veras ¿quieres que trate de resumir la vida intelectual de un continente? Déjame pensar un momentito.

—Estoy segura de que puedes hacerlo. ¿No me has enterado del desarrollo colonial?

—Haré lo posible pero no tengas esperanza de saberlo todo. Sabes, sin duda, que no bien establecidos los españoles se fundaron universidades.

—No te sorprendas de que yo sepa algo. La Universidad de San Marcos en Lima y la Universidad de México son las dos más antiguas de las Américas.

—¡Bravo! ¿Para qué se fundaron?

—Para enseñar sobre todo la teología y preparar así misioneros que convirtiesen a los indios.

—¡Muy bien! Si comparo las universidades de allá a las de aquí tendré que dar la ventaja a las tuyas. En la América del Sur el intelectual se siente muchas veces en rebelión contra la universidad que representa para él enseñanzas áridas, ideas caducas y profesores pedantes. Es verdad que esta situación se remedia ahora. Antes, casi todos los profesores eran abogados o médicos que daban un solo curso en la universidad. Ésta no podía pagarles bien; tenían que ganarse la vida con su profesión; por consiguiente no tenían tiempo para investigaciones. La ciencia no podía avanzar bajo estas condiciones que, como digo, ya van desapareciendo.

—¡Es una diferencia curiosísima! Aquí gran parte de los intelectuales son profesores.

—Otra diferencia es que la cultura hispánica ha sido principalmente literaria, mientras que aquí hacéis hincapié en las ciencias naturales. Si alguna vez te vas a Madrid, cuenta el número de calles que llevan nombres de escritores y contrástalo con las que llevan nombres de hombres de ciencia. La ventaja que tienen los

literatos es tremenda. Hay que notar que en este siglo el estudio de las ciencias naturales aumenta rápidamente tanto en España como en la América Latina. Pero en los siglos pasados era necesario distinguirse en la literatura para llegar al templo de la Gloria.

—En ese caso supongo que haya habido un sin fin de buenos autores sudamericanos.

—Verdad que ha habido muchos y algunos de gran mérito. Rubén Darío, por ejemplo, merece una fama mundial; varios novelistas modernos de México, de Venezuela y del Perú han ganado un puesto envidiable; cada nación latinoamericana puede jactarse con justicia de uno o de varios escritores.

—¿Cuáles son algunos de los temas favoritos?

—¡Otra preguntita facilísima! Yo diría que los novelistas se interesan principalmente por las injusticias sociales. Se hacen campeones de los débiles—los indios, los pobres, los de abajo. Los poetas tienen una tendencia más marcada a seguir la moda europea.

—¿Y el drama?

—Hasta ahora se ha desarrollado poco entre nosotros. Pero hemos tenido si no dramaturgos buen número de ensayistas de distinción.

—Noto que hablas de la literatura de hoy día. ¿Por qué no dices nada de los tiempos antiguos?

—Porque la literatura sudamericana declara su independencia hacia mil ochocientos noventa. Antes de aquella fecha los literatos imitaban siempre a los autores europeos. Después de ella, tratan de hallar lo esencial americano, los elementos que diferencian América de Europa. Podemos llamarlo el segundo descubrimiento de América. Desde entonces los intelectuales americanos no son europeos desterrados sino una especie nueva. Han descubierto a América y aún más se han descubierto a sí mismos.

Vocabulario

encantador, -a enchanting, charming
¡ay! alas!; ouch
¡ay de mí! woe is me; poor me!
preguntita little question (*said ironically*)
de veras really, truly
resumir to sum up
no bien hardly
San Marcos Saint Mark
para qué why (for what purpose)?
convertir (ie, i) to convert
ventaja advantage
caduco worn out
pedante pedantic
remediarse to be changed for the better
abogado lawyer

curso course
las investigaciones research
ciencia knowledge
las ciencias naturales science
hombre de ciencia scientist
aumentar to increase, augment
tanto . . . como as much . . . as
un sin fin a whole lot
puesto place
envidiable enviable
los de abajo the underdogs
ensayista essayist
diferenciar to make different
la especie species; kind
sí mismos themselves (*form used after prep.*)

► Cuestionario

- (1) ¿Cómo es Carlota?
- (2) ¿Qué le pregunta a Roberto hoy?
- (3) ¿Es fácil la pregunta?
- (4) ¿Tiene Carlota confianza en los conocimientos de Roberto?
- (5) ¿Cuáles son las universidades más antiguas del nuevo mundo?
- (6) ¿Qué enseñaban principalmente?
- (7) ¿Con qué fin?
- (8) ¿Cuál era la actitud del intelectual sudamericano hacia las universidades?
- (9) ¿Quiénes eran los profesores?
- (10) ¿Por qué no tenían tiempo para investigaciones?
- (11) ¿Se cultivaron las ciencias naturales tanto como en los países del norte?
- (12) En cambio ¿ha habido más literatos en la América del Sur que en Norteamérica?
- (13) ¿Qué formas de literatura cultivan en Sudamérica?
- (14) ¿Cuál es el tema favorito de los novelistas modernos?
- (15) ¿Qué siguen los poetas?
- (16) ¿Por qué no habla Roberto de la literatura colonial?
- (17) ¿Hacia qué fecha se nota un cambio profundo?
- (18) ¿Qué han descubierto los autores modernos?

► INDUCTIVE GRAMMAR

1 When we use the *progressive tenses* (*estar* + the present participle, as in modelo 1), do we give any special emphasis to the sentence? Can we use the progressive to translate every English phrase of the type *I am speaking*?

2 When referring to articles of clothing or parts of the body, what does Spanish usually employ where English uses the possessive adjective (my head; my necktie)?

3 Explain why the subjunctive is used in modelos 4, 5, and 6.

4 Explain the construction of modelo 9 with particular attention to the tenses used.

5 Notice the use of *de* in modelos 7 and 8. Can you remember other examples? Can you give examples of other prepositions which are used differently in English and Spanish?

► TEMA DE COMPOSICIÓN

Escriba Vd. algo sobre la vida intelectual de los Estados Unidos. ¿Se contrasta con lo que sabe de la vida intelectual de Sudamérica?

LANGUAGE STUDY—A SUMMING UP

A generation or two ago teachers of English and foreign languages felt that grammar was a series of commandments by following which the student was sure to talk and write correctly. Teachers had forgotten that grammar did not precede

the invention of the language, but was rather an attempt to describe the usage of the speakers of the language in its standard form.

Modern linguists have abandoned the prescriptive attitude: their interest is centered in observing and collecting speech as it is actually used, whether in its standard, sub-standard, or dialectical forms; they trace the historical development of languages; they are interested in the differences and similarities between languages of a wide variety of types; they seek general principles which underlie the functioning and development of language.

In pursuing their objectives the modern linguists maintain the detached, objective view of the natural scientists. Although they recognize the fact that certain forms of any language are the socially accepted standard, they do not give less importance to the so-called 'incorrect' forms of speech. They do not rate languages as more or less valuable; all are equally interesting from the scientific point of view. This attitude brings with it some important by-products.

We can no longer sympathize with Mr. Meagles, who 'with an unshaken confidence that the English tongue was somehow the mother tongue of the whole world . . . harangued innkeepers in the most voluble manner, entered into loud explanations of the most complicated sort, and utterly renounced replies in the native language of the respondents, on the ground that they were "all bosh." '*

We realize that English is changing and developing even now, that it is certain to be greatly different in vocabulary and structure within a thousand years. Surely we can take no especial credit for change that goes on without our conscious control.

We also know that speakers of other languages are quite as at home in their language patterns as we are in ours. Their thought phrases itself naturally in forms which often differ radically from ours. They may give little importance to linguistic concepts we consider highly important; again they get along easily without grammatical distinctions which for us are indispensable. But this does not make their language 'all bosh.' A willingness to accept their languages as equals with English makes us alive to the fascinating variety of thought and of civilization in the world. Laying aside our judgments of 'the right way to say whatever it may be' we can also avoid shallow opinions on 'the right way to do things.' We can see that we do not have a monopoly on proper cultural behavior any more than on forms of thought and their expression in speech.

Of course these by-products of language study were not unknown to people of former generations. They realized that the study of other languages opened windows on new vistas and broke down the walls of mono-cultural isolationism. But the development of new attitudes and interests in linguistics has given a sharper focus to the picture; today we see clearly what was formerly felt but vaguely. Language study has greatly broadened its sphere of interest.

* Charles Dickens, *Little Dorrit*, Chap. XXXIII.

ADDITIONAL PRACTICE LESSONS*

1 Repase Vd. la lección XXVII.

2 Ya sabemos muchos números. Aprenda Vd. los que no sabe en la lista siguiente.

uno (un) -a	once	veinte y uno (un) -a	ochenta
dos	doce	viente y dos	noventa
tres	trece	viente y tres	ciento (cien)
cuatro	catorce	treinta	doscientos -as
cinco	quince	treinta y uno (un) -a	trescientos -as
seis	diez y seis	treinta y dos	cuatrocientos -as
siete	diez y siete	cuarenta	quinientos -as
ocho	diez y ocho	cincuenta	seiscientos -as
nueve	diez y nueve	sesenta	setecientos -as
diez	veinte	setenta	ochocientos -as
			novcientos -as
mil	dos mil	un millón (de hombres)	

3 Prepare Vd. una composición (oral o escrita) basada en las ideas siguientes:

► You are going to leave home at such and such a time tomorrow. You will take an airplane (time) paying so many dollars (*dólares*) and cents (*centavos*). You will reach New York (time), will dine (costing so much). You will buy a hat (price), take a taxi (*un taxi*) to a hotel, which will cost so much. You will telephone a friend, explaining that you are going to Spain by boat, not by plane because of the difference in cost. You will tell him when the boat leaves and invite him to visit you. ◀

4 Prepare Vd. otra composición en forma de carta a un amigo suyo.

► Tell him you would like to see him in South America this year or next. You will be in Lima from such a date to such another date; then you will spend 25 days in Santiago; on another date you will reach Buenos Aires, etc., etc. Ask him to inform you about his plans. ◀

5 Prepare Vd. una lista de cosas que necesitará para su viaje con el precio de cada artículo. Esta composición debe darse oralmente en la clase.

* The purpose of these lessons is to drive home the grammatical material presented in Lessons XXIV-XXX, on which more drill is advisable.

xxxii

- 1 Repase Vd. la lección XXVIII.
- 2 Cuente Vd. los sucesos de un día ordinario.

You wake up, get up, wash your face, get dressed, eat breakfast, go to class, meet friends, etc., etc. Finally you go to bed and go to sleep.

- 3 Cuente Vd. los mismos sucesos como si ocurriesen ayer.

You woke up, got up, etc.

- 4 Repase Vd. la lección XXV.
- 5 Escriba Vd. unos párrafos sobre lo siguiente:

» A friend wanted you to go to the café; he wanted you to take a cup of coffee with him; you said it was impossible for you to go; he was sorry you couldn't go; you said you were glad he was well; he said he certainly hoped you could have coffee with him soon; you answered that you didn't think that it would be possible tomorrow; but he spoke as if he didn't believe you. ◀

- 6 Cambie Vd. la composición anterior al tiempo presente.

xxxiii

- 1 Repase Vd. la lección XXIX.
- 2 Prepare Vd. una composición empleando las sugerencias siguientes:

» You are the father of three children: George, Roberta, and Henry. You have a small amount of money in your pocket. Henry asks you for it. Roberta says you should give it to her not to him. George wants to know why you're going to give it to them and not give him anything. He thinks you ought to divide it. But the others say that it isn't worthwhile to divide it; they want you to give it all to only one child. At this point your wife exclaims: 'I've got a good idea! Give it to me and I'll use it for everybody.' ◀

- 3 Prepare Vd. otra composición siguiendo las sugerencias anteriores excepto que esta vez Vd. tiene unas frutas en lugar de dinero.

xxxiv

1 Repase Vd. la lección XXVI.

2 Escriba una composición aprovechándose de las ideas siguientes:

» If you had the money you would travel through Spain next year. You would visit Segovia and Toledo. If you remembered the Spanish class you would think about Juan Bravo and Juan de Padilla; if you hadn't taken Spanish you wouldn't know who these men were.

If you had enough time, you would go to Córdoba and Granada. You would see many traces of the Moors if you visited these cities. If it were very warm in Andalucía, you would go to Santander. There it would be nice weather. ◀

3 Otra composición.

» If you had not spent so much money for a new bathing suit, you would have been able to go with me to the beach (*la playa*). On the other hand, if you hadn't bought it, you couldn't have gone swimming. But if you had spent only half of the money for the bathing suit, you would have had enough left to go to the beach and use the suit. ◀

xxxv

1 Repase Vd. la lección XXIV.

2 Primera composición:

» You come home after a long trip to find that a thief has been in your house. Windows and doors are open; the floor is covered with various articles; chairs are broken; the bed is unmade (to unmake, *deshacer*); etc.

You call the police (*la policía*). You explain that your house was robbed by a thief; that all the above-mentioned things were done by him. ◀

3 Segunda composición:

» The year 1492 is important because in it America was discovered by Columbus, the Sephardic Jews were expelled by Isabel; the first Spanish grammar was written by Nebrija; Granada was taken by the Christians.

Today everything is changed. America is divided into many nations. The Sephardic Jews are established in parts of the United States; even Spanish grammars are written in English. ◀

GLOSSARY OF GRAMMATICAL TERMS

These definitions are not applicable to *all* languages. They are practical definitions to facilitate talking about Spanish and English.

Intonation—the rise and fall of the musical pitch of the speaker's voice. Intonation patterns serve as grammatical signals, to show a difference between statements, questions, exclamations, etc.

Stress—the relative loudness of a given syllable in relation to other adjacent syllables. All syllables, if audible, have some degree of stress. Within a word, one syllable is normally loudest; it receives the *word stress*. Similarly, in a sentence, one syllable will be emphasized; it gets the *sentence stress*.

Accent—a vague term, sometimes meaning *stress*. *Accent mark* (or *written accent*) refers to the written symbol which shows which syllable is stressed in certain words (*acción, fácil*). *Accent* is also used to refer to regional or individual deviations from standard speech (a Mid-West accent; a foreign accent).

Vowel—one of the two main classes of speech sounds. A vowel is a sound made by a stream of air relatively unimpeded by the lips, tongue, etc. It is audible because of the wave-action given it by the vocal chords. The vowels are differentiated from one another by changes in the size and shape of the resonance chamber (the mouth, throat, and nasal cavities) made by changing the position of the tongue, pursing or spreading the lips, etc.

Consonant—a speech sound made by impeding the air stream in the mouth or throat. The passage for the air may be cut off entirely (*p, b, k, g*, etc.) or it may be narrowed so that the friction of the air is audible (*f, s, l, th*, etc.). *Stop* consonants (those which cut the air stream off completely) cannot be pronounced without an accompanying vowel.

Syllable—a sound or group of sounds which, in slow speech, is set off from the rest of the utterance by very brief pauses.

Diphthong—a combination and fusing of two vowel sounds in a single syllable.

Subject—that part of a sentence about which some statement is made in the remainder of the sentence. The subject may be a word, phrase, or clause; it is regularly either a noun or a noun substitute. A simple sentence is composed of two parts: subject and predicate.

Predicate—that part of a sentence which states or affirms something. The simplest predicate is a verb alone (The bell *rang*), but it may be composed of a verb or verbal phrase with objects and modifiers (Peter *wants to give you this paper*).

Verb—a word or phrase which may be grammatically related to a subject. It is the principal element of the predicate which affirms or states something about the subject. Examples: a single word, John *spoke*; a phrase, John *has spoken*; He *is speaking*; He *will speak*.

Tense—fundamentally, the time (past, present, or future) to which a particular verb-form alludes.

Perfect tenses—those verb-forms or phrases which emphasize completion of the action (I *have gone* already; When you get here I *shall have finished* it; etc.).

Imperfect tense (in Spanish)—a past tense which presents the action of the verb as unfinished (He *was reading* your novel, but had not yet finished it).

Preterite tense (in Spanish)—a past tense which presents the action as finished (He *read* your novel; he *finished* it yesterday).

Past participle—an adjective formed on a verb stem (The *written* rules; a *distinguished* man). This form refers to past time (the written rules were written some time ago); it is also passive (The rules were written *by somebody*). With auxiliary verbs the past participle makes the perfect tenses (I have written; he will have finished; etc.).

Present participle—the Spanish verb forms ending in *-ando* or *-iendo* which correspond to the adjectival use of the English verb form ending in *-ing* (The *reading* method). [The English *-ing* form can also be used as a noun (*Reading* is his greatest pleasure); it is impossible to use the Spanish present participle in this way. The only Spanish verbal noun is the infinitive.]

Progressive tenses—phrasal tenses which emphasize the ongoing nature of the verbal action; that is, tenses which present the action as being in progress (I am speaking; she will be speaking; etc.). Progressive tenses are used relatively little in Spanish as compared to English.

Infinitive—the only form of the verb which is used as a noun in Spanish and which is characterized by ending with the letter *-r*. In English it usually is preceded by the word *to* (*To err* is human, *to forgive* divine) and shares the function of verbal noun with the form ending in *-ing* (*To see* is *to believe*; *Seeing* is *believing*).

Auxiliary verb—a helping verb, like *to be*, *to have*, *can* and *may* which, used with the appropriate form of another verb, makes up a compound tense (I *may* go; they *have eaten*; she *is being* harmed).

Passive voice—the *true passive* voice is a verbal construction which represents the subject as inactive, but acted upon by something or someone else (Peter *was seen* by his friends; America *was discovered* by Columbus). The person (or thing) by which the action is done is called the *agent* (or *instrument*).

The *apparent passive* is a verbal phrase describing a state or condition which is the result of a previous action (The fields *are covered* with snow).

Reflexive verbs—verbs used with reflexive object pronouns (myself, himself, themselves, etc.). In Spanish such a verb may express (1) true reflexive action (I see myself in the mirror), (2) reciprocal action (We see each other), (3) a passive action (It is said, *literally*, It says itself).

Radical-changing verbs—verbs which alter a vowel not in the ending according to one of three regular patterns.

Conjugation—a group of verbs showing the same grammatical signals for the different tenses, persons, etc. The different conjugations parallel one another, generally using the same type of grammatical signal in similar constructions.

Regular verbs—verbs which share the same patterns of grammatical signals with many others. The groups of regular verbs are *conjugations*.

Irregular verbs—verbs which do not conform to established conjugations. They may have their own individual grammatical signals or they may share their signals with a few other verbs.

Subjunctive mood—fundamentally, verb forms which refer to actions which the speaker cannot report as facts (If he *were* here . . . ; I think I *may* go).

Indicative mood—verb forms which the speaker uses to report facts.

Imperative mood—verb forms used as commands. In Spanish the subjunctive is used as a substitute for the imperative in many cases.

Person (of verb or pronoun)—a conventional way of describing the six possible verb forms of a given tense or the pronouns corresponding to these verb forms. In English the system as applied to subject pronouns is: I, you, he, she, it—We, you, they.

Noun—a word which may stand as the subject of a sentence and which is not a substitute for some already mentioned or understood word (i.e. a pronoun). Nouns usually name things or ideas. Nouns function not only as subjects of sentences, but also as objects of verbs, as objects of prepositions, and, when used in apposition, as an explanation or clarification of another noun (Washington, the *capital* of our country . . .).

Abstract nouns refer to intangible ideas (*beauty*); **general nouns** refer to all of a class or group (*horses*, as opposed to *the horses*); **proper nouns** are the names of persons or places.

Number—the distinction between *one* (*singular* number) and *more than one* (*plural* number) which in Spanish is shown by the form of nouns (*libro*, book; *libros*, books); pronouns (*ella*, she; *ellas*, they, referring to a feminine plural noun); adjectives (*bueno*, good, referring to a masculine singular noun; *buenos*, good, referring to a masculine plural noun); and verbs (*habla*, he is speaking, *hablan*, they are speaking).

In English *number* is shown in form principally by nouns and pronouns. Adjectives have only one form (the *good* man; the *good* men) and verbs make a distinction only in one form of the present tense (he walks, they walk; but he walked, they walked, etc.).

Gender—broad groups into which nouns are divided. In Spanish there are two such groups, called masculine and feminine, each one taking a different form of modifiers (*el mes pasado*; *la semana pasada*). Some nouns, relatively few, belong to both gender groups (*el mar* or *la mar*, the sea; *el artista*, *la artista*, the artist).

Adjective—a word which may modify a noun (*big* house; *many* men).

Agreement of adjectives—in Spanish, the concordance in number (singular or plural) and in gender (masculine or feminine) between the adjective and the noun it modifies. The adjective must agree with its noun.

Apocopation of adjectives—the shortening of certain adjectives when standing before certain forms of the noun (e.g. *el primer libro*, but *el libro primero*).

Possessive adjectives and pronouns—possessive adjectives are such words as *my* book, *his* dog. They are distinguished from possessive pronouns in that they stand next to or close to the noun they modify while in the case of the possessive pronoun the noun is remote or merely understood (*Mine* is the best; the book is *hers*).

Demonstrative adjectives and pronouns—demonstrative adjectives point out the noun (*this* paper; *that* picture). They are placed close to their nouns, whereas the demonstrative pronoun refers to a remote noun—its antecedent (*This* is most regrettable).

Definite article—the functional word, adjectival in nature, which makes its noun refer to a specific person or thing (*The* meat which we are eating; as opposed to, Meat is necessary for a good diet). The Spanish definite article has other uses which do not correspond to its English counterpart; for example, it is used with an abstract noun (*la bondad*, goodness).

Indefinite article—the functional word (*a*, *an*), adjectival in nature, which makes its noun refer to one unspecified person or thing (*A* man, as opposed to *the* man).

Functional words—words not used by themselves (*the*; *from*; *most*; etc.) which indi-

cate the function or relationship of other words in the sentence (*The man from Mexico* is *most* courteous, as opposed to *Man Mexico is courteous*).

Prepositions—functional words which bring a noun or noun substitute (the *object* of the preposition) into relation with other elements of the sentence.

Adverb—a word which modifies a verb (He eats *fast*), another adverb (He eats *very* fast) or an adjective (It is *extremely* beautiful).

Pronouns—substitutes for nouns; words of colorless meaning except as they refer to some already mentioned person or thing or preceding phrase. Some of them show different forms according to their function in the sentence (subject—*I*; direct object—*me*; indirect object—to *me* or *me*; reflexive—*myself*; possessive—*mine*).

Pronouns are classified according to their *functions* and, to some extent, according to their *antecedents* (i.e. *personal* pronouns have persons as their antecedents). Thus we speak of subject pronouns, direct object pronouns, indirect object pronouns, reflexive pronouns, and possessive pronouns. Spanish also has a special set of pronoun forms used as objects of prepositions—prepositional object pronouns. Finally, the *demonstrative* pronouns (*That* (one) is better than *this*) are noun substitutes which have also something of the nature of the *demonstrative adjective* (see this heading).

Clause—a portion of a sentence which has a subject and predicate. A *main* clause may stand alone as a sentence (complete independent statement). Other clauses are classified according to their function in the sentence. *Noun* clauses, like nouns, are commonly used as subjects (*That he went without us* is strange) and as objects of verbs (I believe *that he is a good man*). *Adjective* clauses modify a noun or noun substitute (I know the man *who is standing by the door*). *Adverbial* clauses commonly modify verbs (I shall see him *when he arrives*).

Conjunctions—functional words which indicate the relationship between clauses and other elements of the sentence (*that; which; and; etc.*).

VOCABULARIO

ESPAÑOL—INGLÉS

A

a to; at

abajo *adv.* below, underneath; los de — the underdogs

abandonar to give up, abandon

la abdicación abdication

abdicar to abdicate

ablandar to soften

abogado lawyer

aborrecer (*irreg. verb like conocer*) to abhor

abrigo overcoat

absolutismo absolutism, authoritarianism

el or la absolutista supporter of absolutism

abuelo grandfather

aburrido boring

acabado finished; perfect

acabar to end; —se to be ended, be finished, be over

acarrear to bring

la acción action

aceptar to accept

acerca de about (*a topic*)

acercarse a to approach, draw near

aclarar to clarify

acomodado comfortable, well-off

acompañar to accompany, go with

aconsejar to advise

acostarse (ue) to lie down, go to bed

la actitud attitude

activar to activate, stimulate

acto act

actual present day

actualmente at present, now

acueducto aqueduct

acuerdo agreement; estar de — to agree

acumular to accumulate

acusar to accuse

adaptar to adapt

adelantarse to advance, move ahead

adelante forward; come in

además besides

la administración administration

admirable admirable

admirar to admire

admitir to admit

adonde where; —ir where to go to

adoptar to adopt

adoptivo adopted

adorno ornament

adverbio adverb

el afán anxiety, worry, trouble

afeitarse to shave

la afirmación statement, affirmation

afirmar to state, affirm

agosto August

agrícola *masc. or fem.* agricultural

el agricultor farmer

agricultura agriculture

el agua *fem.* water

ahí there; de — from that, that's the source of

ahora now

alabanza praise

alabar to praise; to flatter

alcance al — de within reach of

alegrarse to be glad, happy

alemán German

Alemania Germany

algo *pronoun* something; *adv.* somewhat; en — in some respects

el algodón cotton
 alguno (algún) some; *after noun* none,
 no . . . at all
 alhaja jewel
 aliado ally
 alianza alliance
 los Alpes the Alps
 alpinismo mountain climbing
 alrededor round about, around; — *de*
prep. around
 alto high, tall
 alumno pupil
 allá over there
 allí there
 amante lover; son —s *de* they love
 amar to love
 el ambiente atmosphere
 ambiguo ambiguous
 ambos, —as *plural* both
 ameno pleasant
 América America; — del Sur South
 America; — del Norte North Amer-
 ica
 americano American
 amigo friend
 amistoso friendly
 el amor love; — a love for; (los)
 —es love affair
 ancho wide, broad
 andar *irreg. verb* to walk
 los Andes Andes
 el animal animal
 animar to animate, encourage; —se to
 take courage, pep up
 anoche last night
 anónimo anonymous
 antemano de — beforehand
 antepasado ancestor
 antes *adv.* before (*in time*), formerly;
 — *de prep.* before (*in time*)
 antiguo former; ancient, old
 anti-intelectual anti-intellectual
 las Antillas Antilles
 antipático unpleasant, disagreeable
 anunciar to announce
 añadir to add
 año year; tener (veinte) —s to be
 (20) years old

aparecer to appear
 aparte *adj.* separate
 apartar to separate
 apellido surname, (family) name
 apenas scarcely, hardly
 apetito appetite
 aplicar to apply
 apoderarse *de* to seize, capture; to take
 possession of
 apodo nickname
 apogeo apogee, high point
 apoyado leaning
 apoyar to support, aid; to lean; lay (*a*
hand) on, rest (*a hand*) on
 aprender to learn
 apresuradamente hastily
 aprobar (ue) to approve
 aprovechar to take advantage of; —
se de to take advantage of
 apurar to worry
 aquí here
 árabe Arab
 el árbol tree
 arcaico archaic
 arco arch
 Argel Algiers
 árido arid
 armada fleet
 armar to arm
 arqueología archaeology
 arriba above; upstairs
 el arte *masc. or fem.* art
 artificial artificial
 artista *masc. or fem.* artist
 asegurar to assure
 asesinar to assassinate
 así thus, in this way; like that, that
 way; — *que* as soon as
 asistir (a) to attend, to be present (at)
 aspecto aspect
 la aspiración aspiration
 aspirar to aspire
 astronomía astronomy
 asunto subject
 atacar to attack
 el ataque attack
 Atlántico Atlantic
 atrás back; hacia — backwards

atreverse a to dare to
 atribuir to attribute
 aumentar to augment, increase
 aún (aun) even
 aunque although
 austriaco Austrian
 el autor author
 auxiliar auxiliary, helping
 avanzado advanced
 avanzar to advance, get ahead
 aventura adventure
 ay ouch, oh; ¡— de mí! Woe is me!
 el or la ayudante assistant
 ayudar to help
 el or la azteca aztec
 azul blue

B

bailar to dance
 bajar to go down
 bajo under
 balbucear to stammer
 banco bench; bank
 banquero banker
 bañar to bathe; —se to take a bath;
 to go swimming
 barco boat, ship
 la base base
 bastante *adv.* quite; *adj.* sufficient;
 quite a lot of
 bastar to be enough, sufficient
 batalla battle
 beber to drink
 bebida drink
 Bélgica Belgium
 belleza beauty
 bello beautiful, good looking; fine
 beneficiar to benefit
 el or la bereber Berber
 biblioteca library
 bicicleta bicycle
 bien *adv.* well; *noun* el — the good,
 well-being; no — hardly
 el bisonte bison
 blanco white
 la bondad kindness, goodness; tenga
 la — please
 bolsillo pocket

bonito pretty
 el botín booty
 el Brasil Brazil
 brazo arm
 brevemente briefly
 broma joke; hablar de — to joke
 bruto brute; stupid
 bueno (buen) good
 bufanda muffler
 bulto package
 burocrático bureaucratic
 buscar to seek, look for; to get (*a person*)

C

¡ca! Bah!; Go on!
 caballería chivalry
 caballo horse
 cabeza head
 cabo end
 cada (*invariable*) each
 caduco worn out
 caer to fall; — se de su peso to be
 obvious
 el café coffee; café
 caída fall
 calendario calendar
 calentar (ie) to heat
 el calor heat; hace — it is warm
 calzada (Roman) highway
 el Callao Callao (the port of Lima)
 callarse to become silent, remain silent,
 keep one's mouth closed
 la calle street
 cambiar to change
 cambio change; en — on the other
 hand
 camisa shirt
 campaña campaign
 el campeón, la campeona champion
 campo field; country
 campesino peasant, countryman
 el canal canal
 cansar to tire
 cantar to sing
 cantera quarry
 la cantidad quantity
 caña cane; — de azúcar sugar cane

la capacidad capability, ability, potentiality
 la capital capital (city)
 el capitán captain
 capítulo chapter
 capturar to capture
 cara face; — de pocos amigos a crestfallen appearance
 característico characteristic
 Caribe Caribbean
 la carne meat
 carrera career
 carta letter
 cartaginense Carthaginian
 casa house
 casamiento marriage
 casarse con to get married to
 casi almost
 caso case, event
 castellano Castilian, Spanish
 la casualidad chance
 la catedral cathedral
 catolicismo Catholicism
 causa cause; a— de because of, on account of
 cautivo captive
 caza hunting
 cazar to hunt, go hunting
 ceja eyebrow; quemarse las —s to burn the midnight oil
 celebrar to celebrate
 celo zeal; —s jealousy
 censura censorship
 centro center
 cerca near; — de *prep.* near
 cercar to surround, besiege
 cerrar (ie) to close
 certeza certainty
 el césped lawn, grass, sod
 ciencia knowledge, learning; —s naturales science
 ciento (cien) one hundred
 cierto certain, right; true
 cinco five
 cincuenta fifty
 el cine movies
 cita appointment, date (with a person)
 citar to cite, quote

la ciudad city
 ciudadano citizen
 civil civil
 la civilización civilization
 civilizado civilized
 claramente clearly
 claro of course; clear, bright; famous; — que sé of course I know
 la clase class; classroom
 clero clergy
 cocido stew
 cocina cooking; kitchen
 el coche car, auto
 coexistir to coexist
 colina hill
 coliseo coliseum, amphitheatre
 colonia colony
 colonial colonial
 el colonizador colonizer
 colonizar to colonize
 la combinación combination
 combinar to combine
 el comedor dining room
 comentar to comment
 comenzar (ie) to begin, commence
 comer to eat
 comercio commerce
 como like, as; ¿cómo? how, by what means, in what way?
 la comodidad comfort, convenience
 compañero friend, companion; — de clase classmate
 la comparación comparison
 comparar to compare
 el compatriota compatriot, fellow citizen
 completar to complete
 completo complete; por — completely
 complicado complicated
 comportarse to act, behave, bear oneself
 la composición composition, theme
 comprar to buy
 comprender to understand
 la comprensión understanding
 común common
 comuneros *plural* comuneros (the city

dwellers who rose in revolt against
 Carlos Quinto to support their par-
 liamentary rights)
comunicarse to communicate
la comunidad community
con with
concluir to conclude, end
la conclusión conclusion
concreto *adj.* concrete
el conde count
condenar to condemn
la condición condition
condiscípulo fellow student
conferencia lecture
confundir to confuse; to mix up
conjunto group, collection, assemblage
conocer to know, be acquainted with;
 to meet, make the acquaintance of
conocimiento acquaintance; *plural*
 knowledge
conquista conquest
el conquistador conqueror
conquistar to conquer
consejero adviser
consejo advice
conservador conservative
consiguiente *por* — consequently
constantemente constantly
la construcción construction
construir to construct, build
consultar to consult
consumir to consume
contar (ue) to tell, relate; to count
contento happy
contestar to answer
el continente continent
la continuación continuation; a —
 following
continuar to continue, go on
contra against
contrario al — on the contrary; on the
 other hand
contrastar to contrast
contribuir to contribute
conveniente fitting, proper
la conversación conversation
convertir (ie, i) to convert
corbata necktie

corona crown
correspondiente corresponding
correría raid
corriente *adj.* current, widespread
la corriente current
las cortes parliament
cortés courteous
cortesía courtesy
cortésmente courteously
cosa thing
costa coast
costar (ue) to cost
costo cost
costoso costly, expensive
la costumbre custom
crecer to grow
creciente increasing
creencia belief
creer to believe, think; ¡Ya lo creo!
 of course; certainly; absolutely; in-
 deed; **creo que sí** I think so
cristianizarse to become Christian
cristiano Christian
crónica chronicle
cruzar to cross
cuaderno notebook
¿cuál? which, what (*in the sense of which*
one of various possibilities)
el cual, la cual, etc. which; who
lo cual which (*summing up previous*
statement)
cuando when; **¿cuándo?** when?
cuanto how much; **¿cuánto?** how
 much?
cuarenta forty
cuarto fourth; quarter; room (cf. quar-
 ters)
cuatro four
cuatrocientos, -as four hundred
cuchara spoon
cuchillo knife
cuenta account; **darse — de** to realize
cuento tale, short story
cuerpo body
la cuestión question
cuestionario questions (exercise); ques-
 tionnaire
cueva cave

cuidadosamente carefully
 culminante culminating
 la **cultivación** cultivation
 cultivar to cultivate
 cultura culture
 la curiosidad curiosity
 curiosísimo very curious
 curioso curious
 curso course
 cuyo whose

CH

charla chat, talk, informal speech
 chasco disappointment

D

dama lady
 daño harm; **hacer** — to hurt, harm
 dar to give
 datar de to date from
 de of; from
 deber ought; to owe; Vd. debiera
 you ought
 débil weak
 decadencia decadence
 decapitar to decapitate
 decidir to decide
 decir to say; **es** — that is to say; **no**
 me dice **nada** it doesn't mean a
 thing to me; **por no** — **nada de** not
 to mention
 declarar to declare
 dedicar to dedicate; —se a to devote
 oneself to
 dedo finger; toe
 deducir to deduce
 defensa defense
 dejar to leave (behind); to leave
 (aside); to let, allow; — de +*inf.*
 to leave off, stop; to fail to do
 delante *adv.* in front, before (*in space*);
 — de *prep.* in front of, before (*in*
space); **por** — **de** in front of (*moving*)
 demasiado too
 democracia democracy
 el or la **demócrata** *noun* democrat
 democráticamente democratically
 democrático democratic
 dentro within; — de *prep.* within, in

el deporte sport, athletics
 deportista athletic, connected with
 sport
 derecho right; right (hand), **de** — **as** on
 the right (*in politics*), rightist
 desaparecer to disappear
 desarrollar (se) to develop
 desarrollo development
 desayunarse to have breakfast
 descendiente *noun* descendant; *adj.* de-
 scended
 descomponerse to fall apart, decay
 desconocido unknown
 describir to describe
 descubrimiento discovery
 descubrir to discover
 desde since; — **hace un mes** for a
 month
 desear to want
 desembarcar to disembark
 deseo desire, wish
 deseoso desirous, eager
 desesperado desperate; hopeless
 el desfile parade
 desgracia misfortune
 desgraciadamente unfortunately
 desierto desert
 designar to designate
 la desilusión disillusionment
 desocupado unoccupied
 despertar (ie) to awaken (*someone*
else); —se to wake up
 despierto awake
 después afterwards; —de after (*in*
time)
 destacarse to stand out
 desterrar (ie) to exile
 destierro exile
 destruir to destroy
 desventaja disadvantage, drawback
 detalladamente in detail
 detallado detailed
 el detalle detail
 deuda debt
 el día day
 dialecto dialect
 dichoso happy; fortunate; (*ironically*)
 darned
 el diente tooth

diez ten
 diferencia difference
 diferenciar to differentiate, make different; —se to become different
 diferente different
 diferir (ie, i) to differ
 difícil difficult
 la dificultad difficulty
 dinero money
 el Dios God; ¡ay —! oh heck! ¡por —! for heaven's sake! ¡válgame —! heaven help me!
 el dique dike, dam, causeway
 la dirección direction; management
 directo direct
 dirigir to direct, guide, lead; —se to go, direct oneself
 discutir to discuss
 disfrutar de to enjoy; to benefit from
 disgustado displeased
 disputa argument, dispute
 disputar to dispute; to contend for, fight over
 distancia distance
 distante distant
 la distinción distinction
 distinguir to distinguish; —se to stand out, be distinguished
 divertido amusing
 divertir (ie, i) to amuse; —se to have a good time
 dividir to divide
 doce twelve
 dogmatismo dogmatism
 doler (ue) to ache
 el dolor pain, ache
 la dominación domination, control
 dominante dominating
 dominar to dominate
 dominio dominion
 donde where; in which; at which; ¿dónde? where?
 el Dorado Eldorado, the land of gold
 dormir (ue, u) to sleep; —se to fall asleep, go to sleep
 dos two
 doscientos, —as two hundred
 la dote dowry
 el drama drama

dramático dramatic
 dramaturgo playwright, dramatist
 ducado duchy
 duda doubt
 duelo duel
 dueña mistress, possessor
 dueño master, possessor
 durante during
 durar to last, endure

E

e (*for y before words beginning with i or hi*) and
 económico economic
 la edad age; — media the Middle Ages
 edificio building
 efecto effect; result; en — in fact
 eficaz efficient
 ejemplo example
 ejercicio exercise
 ejército army
 elegir (*like* pedir) to elect
 elemental elementary
 elemento element
 embargar to check, restrict
 embargo sin — nevertheless
 la emoción emotion
 emparentado related
 el emperador emperor
 empezar (ie) to begin
 emplear to use, employ
 empleo use
 en in; on; at
 enamorarse de to fall in love with
 encantador, —a enchanting, charming
 encantar to bewitch, enchant
 encontrar (ue) to meet; to find
 enemigo *noun* enemy; *adj.* inimical
 enfermo sick
 enfriarse to become cold
 enriquecerse to become rich; to enrich oneself
 ensalada salad
 el or la ensayista essayist
 ensayo essay
 enseñanza teaching

enseñar to show; to teach
enterar de to inform about; —se de
to inform oneself about, learn about
enterrar (ie) to bury
entonces then, at that time; de — of
that time
entrar to enter
entre among, between
entristecer to make sad
entusiasmo enthusiasm
enviar to send
envidiable enviable
episodio episode
época age, epoch, time
la equis x (*the letter*)
equivocar to make a mistake; —se to
be mistaken
erróneo wrong, erroneous
escaparse to escape
escaramuza skirmish
esencial essential
esencialmente essentially
la esclavitud slavery
escoger to choose
escribir to write
escrito written
el escritor writer
escritura writing
escuchar to listen to
escuela school
esfuerzo effort
eso *neuter* that
España Spain
español Spanish; Spaniard
especial special
especialmente especially
la especie sort, kind; species
espejo mirror
esperanza hope
esperar to hope; to wait for
el espíritu spirit
esposa wife, spouse
esposo husband
el esquí ski; skiing
establecer to establish
estado state; Estados Unidos United
States
estar to be; — para to be about to;

está bien all right, O.K.; no **está**
mal it's not bad
estatua statue
el este east
este this
estimar to esteem; to estimate
esto *neuter* this, this thing, this matter,
etc.; **con** — with this, herewith; **en**
— at this point, at this moment
estómago stomach
estrecharse to become narrow, narrow
down
estudiante student
estudiar to study
estudio study
eterno eternal
etimología etymology
Europa Europe
la europeización Europeanization
europeizar to Europeanize
europeo European
evidente obvious, evident
evitar to avoid
evocar to evoke, recall, call back
exactamente exactly
exaltar to exalt
el examen examination
examinar to examine, test
excepto except
excesivo excessive
exclamar to exclaim
exigir to demand
existir to exist
éxito success; **tener** — to be successful
la expansión expansion
la explicación explanation
explicar to explain
exponer (*irreg. verb like poner*) to set
forth, expound
la expresión expression
expulsar to expel, drive out
la expulsión expulsion
extraño *adj.* strange; *noun* stranger
extremo extreme

F

fácil easy
faltar to lack, be lacking

fama fame
familia family
familiar familiar
famoso famous
fantástico fantastic
fascinar to fascinate
el favor favor; **por** — please
favorito favorite
la fe faith
fecha date
feliz happy
fértil fertile
fiarse de to trust in
fiel faithful
figura figure
fijar to fix, attach; — **se (en algo)** to fix one's attention (on something)
fijo fixed, established
fila row
filosofía philosophy
filósofo philosopher
el fin end; object; **al** — finally; **por** — finally; **un sin** — a whole lot
finalmente finally
firme firm, solid
flamenco Flemish
Flandes Flanders
flaqueza weakness
la flor flower
flota fleet
fondo fund; background; foundation; bottom; **a** — thoroughly
forma form
formal polite
formar to form
fortuna fortune
forzar (ue) to force
la foto *shortened form of la fotografía*
 photo
fotografía photograph
francamente frankly
francés French
Francia France
la frase sentence, phrase
frecuencia frequency; **con** — frequently
fruta fruit
la fuente source; spring (*of water*)

fuerte strong; bad
fuertemente strongly; abundantly
fuerza force
fumar to smoke
el fundador founder
fundar to found
futuro future

G

gafas plural goggles
gana desire; **tener** — **s de** to feel like, want to
ganado cattle, stock
ganar to earn, gain; to win
gaseosa pop, soda water, soft drink
gastar to spend; to waste
gato cat
general *adj.* general; *noun* general; **por lo** — in general
geografía geography
geográfico geographical
geógrafo geographer
gloria glory
gobernar (ie) to govern
gobierno government
gorra cap
gracias plural thanks
grado degree
gramatical grammatical
grande (gran) big; tall; great
grandísimo very great
grano seed; **ir al** — to get to the heart of the matter
Grecia Greece
griego Greek
gritar to shout
grupo group
guardar to keep
guardián guardian
guerra war
gustar to be pleasing to; to like
gusto pleasure

H

haber to have (*as auxiliary verb*); **hay** there is, there are **había** there was, there were
hábil able, skillful

habitante inhabitant
 habitar to live in
 el habla *fem.* speech
 hablado spoken
 hablar to speak; to tell
 hacer to do; to make; to act; — hablar
 to make (someone) speak; **hace calor**
 it is hot; **hace mal tiempo** it is bad
 weather; **hace un año** a year ago;
hace un año que (estudiamos) (we
 have been studying) for a year
 hacia towards; for
 el hacha *fem.* ax
 hallar to find
 hasta until; up to; as far as
 hay *See* haber there is, there are; —
 que it is necessary; no — que one
 mustn't
 he behold, see; — aquí this is
 hebreo Hebrew
 hecho fact
 helado ice cream
 heredar to inherit
 el hereje heretic
 herida wound
 herir (ie, i) to wound
 hermano brother
 hermoso beautiful, handsome; fine
 el héroe hero
 heroico heroic
 hija daughter
 hijo son; —s children (*of one family*)
 hincapié **hacer — (en algo)** to em-
 phasize (something)
 hispánico Hispanic
 historia history; story
 el historiador historian
 histórico historical
 Holanda Holland
 holandés Dutch
 el hombre man; (*familiarly*) old boy;
 you
 hombro shoulder
 el honor honor
 hora hour; time (*within the day, like*
'time to eat'); a estas —s at this time
 (*of night*); ¿Que — es? What time
 is it?

hoy today; — día nowadays, today
 el huésped guest
 huevo egg
 humano human

I

ibérico Iberian
 ibero Iberian
 idea idea
 el ideal ideal
 idéntico identical
 ideología ideology
 ideológico ideological
 iglesia church
 ignorar to be ignorant of, not to know
 igual equal; the same
 iluminar to light, illuminate
 la ilusión illusion, dream; the dream
 world
 la ilustración illustration
 la imagen image
 imaginar to imagine
 el or la inmigrante immigrant
 imitar to imitate
 impaciente impatient
 imperfecto imperfect (*tense*)
 imperial imperial
 imperio empire
 imponente imposing, impressive
 imponer *irreg. verb like poner* to im-
 pose
 importancia importance
 importante important
 importar to be important, make a dif-
 ference
 imposible impossible
 imprenta printing
 la impresión impression
 impresionante exciting, impressive
 impresionar to impress, make an im-
 pression on
 inclusive including
 independencia independence
 independiente independent
 indicar to indicate, point out
 indicio sign, indication
 indicativo indicative

indio Indian
indirecto indirect
individuo individual, person
indudable without doubt, certain
industria industry
industrial industrial
industrializar to industrialize
inevitable unavoidable, inevitable
el infante prince
infinitivo infinitive
el informe report, paper
influencia influence
influir en to influence, have influence on
ingenioso ingenious
Inglaterra England
inglés English
ingrato ungrateful
injusticia injustice, wrong
inmejorable unsurpassed, which cannot be bettered
inmensamente immensely, greatly
innumerable innumerable
inocente innocent, naïve
la inquisición inquisition
la inscripción inscription
inservible useless
insistir (en) to insist (on); to emphasize
inspirar to inspire
la institución institution
intelectual intellectual
intercambio exchange
el interés interest
interesante interesting
interesar to interest; — **se por** to be interested in
la interpretación interpretation
interpretar to interpret
interrumpir to interrupt
la interrupción interruption
íntimo intimate
intolerancia intolerance
introducir *irreg. verb like conocer* to bring in
inutilizar to incapacitate
invadir to invade
la invasión invasion

invencible invincible
la investigación investigation *plural* research
invierno winter
invitar to invite
ir to go; — **se** to go away, to go (to stay)
irlandés Irish
irregular irregular
isla island; **Islas Filipinas** Philippine Islands
Istambul Istanbul, Constantinople
istmo isthmus
Italia Italy
italiano Italian
izquierdo left; **de —as** on the left, leftist

J

jactarse to boast
el jefe chief, leader
Jesucristo Christ
Jorge George
jota j (*the letter*)
joven young
judicial judicial
judío Jew
juicio judgment
juntarse to come together, join
justicia justice; **con —** rightly
la juventud youth
juzgar to judge

L

el ladrón thief
lago lake
langosta grasshopper; lobster
lanza spear, lance
largo long
lástima pity; **es —** it's too bad, it's a pity
el latín the Latin language, Latin
latino adj. Latin
latinoamericano Latin American
lavar to wash
la lección lesson
lectura reading
leer to read
legendario legendary

lejano far off, distant
 lejos distant; — de far from
 lengua tongue; language
 lentamente slowly
 el lente lens; *plural* (eye) glasses
 levantarse to get up
 la ley law
 leyenda legend
 liberal liberal
 la libertad liberty
 libre free
 liga league
 ligero fast; light
 limpiar to clean
 el or la lingüista linguist
 lingüística linguistics
 listo ser — to be clever; estar — to
 be ready
 literario literary
 literato literary man, writer
 literatura literature
 loco mad; crazy
 lógico logical
 lomo back; loin
 Londres London
 luchar to fight
 luego then; right away; — que as
 soon as
 lugar place; en — de instead of
 lujo luxury
 lujoso luxurious
 lunes Monday; el — on Monday
 llama flame
 llama llama (South American animal)
 llamar to call; to knock or ring; —se
 to be named
 llanura plain
 llegada arrival
 llegar to arrive, reach; — a hacer to
 come to do; to succeed in doing; —
 a ser to become
 lleno full
 llevar to carry, take; —se un chasco
 to be disappointed; — a cabo to
 carry out; —se bien con to get on
 well with
 llorar to cry, weep

M

mader a wood, lumber
 la madre mother; source
 maestro master; obra maestra mas-
 terpiece
 la maldad wickedness, badness
 malo bad
 mandato command
 manera manner, way
 la mano hand
 mantener *irreg. verb like tener* to main-
 tain; —se en sus trece to stick to
 one's point
 mantequilla butter
 mañana tomorrow
 el or la mar sea
 maravilla marvel
 maravillar to astound
 maravilloso marvelous
 marcado marked
 marido husband
 Marruecos Morocco
 más more
 masa mass
 matar to kill
 las matemáticas mathematics
 materia matter, material
 materno maternal
 el or la maya Maya (Indian)
 mayor greater; more
 mayoría majority
 médico doctor
 medida measure
 medieval medieval
 medio half; middle; means; por — de
 by means of
 mediocre mediocre
 la meditación meditation
 mejicano Mexican
 México (México) Mexico
 mejor better
 melindroso finicky
 menos less, least
 mental mental
 la mente mind
 mentir (ie, i) to lie, tell a lie

mentira falsehood, lie; parece — it seems impossible
 merced grace; favor
 merecer *irreg. verb like conocer* to deserve, merit
 mérito merit
 el mes month
 mesa table; desk
 meter to put in
 método method
 la metrópoli the mother country
 mezcla mixture
 mezclar to mix
 mezquita mosque
 miedo fear; tener — a or de to be afraid of
 miembro member
 mientras while; — que while
 mil thousand, one thousand, a thousand
 militar military
 el millón million
 mirar to look at
 misionero missionary
 mismo same; (the) very; myself, himself, etc.
 la mitad half
 mito myth
 la mocedad youthful deed
 moda mode, vogue, style
 modelo model
 la moderación moderation
 moderado moderate
 moderno modern
 modo manner, way; de — que so that
 momento moment
 el monarca monarch
 monasterio monastery
 montañoso mountainous
 el montón pile, lot
 monumento monument
 morir (ue, u) to die
 morisco Morisco (descendant of the Moors who remained in Spain after the fall of Granada)
 moro Moor
 mosquito mosquito, small fly; ser el — muerto to be timid

mostrar (ue) to show
 movimiento movement
 muchacha girl
 muchacho boy
 muchísimo very much
 mucho *adv.* a lot, much; *adj.* much;
 trabajar — to work hard
 la muerte death
 muerto *past participle of morir* dead; killed
 mujer woman; (*familiar*) old girl
 mula mule
 mundial worldwide
 mundo world; todo el — everybody
 museo museum
 música music
 muy very

N

nacer to be born
 la nación nation
 nada nothing, not anything; not at all
 nadie no one, nobody
 el náhuatl Nahuatl (language of the Aztecs)
 Nápoles Naples
 naranja orange
 naranjo orange tree
 la nariz nose
 la narración narrative
 la natación swimming
 nativo native
 naturalmente of course
 naufragar to be wrecked (*a ship*)
 naval naval
 necesario necessary
 necesariamente necessarily
 la negación negation
 negar (ie) to deny
 negativo negative
 negro black
 nieto grandson
 la nieve snow
 niña girl; child
 la niñez childhood
 niño boy; child; *plural* children
 el nivel level

noble noble(man)
 nobleza nobility
 la noción notion
 la noche night; de — at night
 el nómada nomad
 nombrar to appoint, name
 el nombre name; de — by name; —
 de pila given name, first name
 el norte north
 norteamericano North American
 nota grade (*in school work*); note
 notable notable, worthy of attention
 notar to notice, note
 noticia news, an item of news; —s
 news
 novela novel
 el or la novelista novelist
 noventa ninety
 nueve nine
 nuevo new; ¿Qué hay de —? What's
 new?
 número number
 nunca never, not . . . ever; más . . .
 que nunca more . . . than ever

O

o or; o . . . o either . . . or
 obedecer *irreg. verb like* conocer to
 obey
 objeto object
 obra work; — maestra masterpiece
 obrero laborer
 la observación observation
 obstante no — nevertheless
 obtener *irreg. verb like* tener to obtain
 océano ocean
 octavo eighth
 ocupado busy
 ocupar to occupy; —se de to busy
 oneself with
 ocurrir to occur, happen; —sele a uno
 to come to one's mind, to get an idea
 ocho eight
 el oeste west
 oficina office
 ofrecer *irreg. verb like* conocer to offer
 ofrecimiento offer
 oído (*inner*) ear; (*sense of*) hearing
 oír to hear; — hablar de to hear about

ojalá would to God; I hope
 ojo eye
 olvidar to forget; —se de to forget
 once eleven
 la operación operation
 opinar to state (*an opinion*), to say
 la opinión opinion
 oponerse to oppose
 la oportunidad opportunity
 la oposición opposition
 optimista optimistic
 opuesto *past participle of* oponer op-
 posed
 la oración prayer
 organizar to organize
 el origen origin
 originalmente originally
 oro gold
 otro another, other

P

paciencia patience
 pacíficamente peacefully
 pacífico Pacific (*Ocean*)
 padre father; —s parents
 paella paella (*rice with sea food*)
 pagar to pay
 país country
 los Países Bajos the Netherlands
 pájaro bird
 palabra word; tener la — to have the
 floor
 palacio palace
 las Pampas Pampas
 el pan bread
 el par peer, equal; sin — peerless,
 unequalled
 para for, intended for; in order to; ¿—
 qué why? for what purpose?
 pararse to stop
 parecer to seem, appear; parece men-
 tira it seems impossible; —se a to
 resemble; a mi — in my opinion
 la pared wall
 el or la pariente relative
 el parque park
 párrafo paragraph
 la parte part; direction; de — de on

the part of; **en todas** —s everywhere;
por mi — as for me; **por todas** —s
 everywhere
participio participle
particular private, special
partida departure, leaving
partidario partisan
partir to leave, set out
pasado past
pasar to pass; to go; to happen, go on;
 ¡Pase Vd.! Come in! After you
pasarse to stroll, take a walk, walk up
 and down
paseo walk; **dar** —s to take walks
la pasión passion, consuming inter-
 est
pasivo passive
paso step, pace
patria fatherland, country
pedante *adj.* pedantic; *noun* pedant
pedir to ask for
pelo hair; **tomar el** — to 'kid'
pena trouble, suffering; punishment;
valer la — to be worthwhile
la penetración penetration
penetrar to penetrate, enter into
península peninsula
pensamiento thought
pensar (ie) to think; — **en** to think
 about; — (**hacer algo**) to intend (to
 do something); **menos pensado** least
 expected
la pensión boarding house
pequeño small
perder (ie) to lose
pérdida loss
perdonar to pardon
perecer to perish
perezosamente lazily
perfecto perfect
periódico newspaper
período period (*of time*)
permiso permission; **con su** — ex-
 cuse me
permitir to permit
pero but
perro dog
perseguir (*like* **pedir**) to pursue
persona person

personal personal
pertenecer *irreg. verb like* **conocer** to
 belong
el Perú Peru
pesar a — **de** in spite of; **a** — **suyo**
 in spite of himself
pescado fish
pesimista pessimistic
peso weight
la petición request, petition
picante hot, spicy
el pie foot
piedra stone
la piel skin; fur
pieza piece; play, drama; room
pila baptismal font; **nombre de** —
 first name, given name
pintar to paint
pintoresco picturesque
pintura painting
la pirámide pyramid
el pirata pirate
los Pirineos the Pyrenees
piso floor, story
pizarra blackboard
el plan plan
planta plant
plato plate; dish
pluma pen
plural plural
pluscuamperfecto pluperfect (*tense*)
la población population
pobre poor
pobreza poverty
poco a little; — **a** — little by little;
 —s a few, just a few; **a poca distan-**
cia a little way off; **por** — (**toma**)
 he almost (takes)
poder to be able, can
el poder *noun* power
poderoso powerful
el poema poem
poesía poetry
el poeta poet
poético poetic
política politics
político *adj.* political
poner to put; —**se** to become; —**se**
 (**el sol**) to set (*of the sun*); —**se** (**la**

corbata) to put on (one's necktie);
 — **le al tanto** to bring (someone) up
 to date; to let (someone) in on some-
 thing, to give (someone) 'the dope'
 about something
popular popular, of the common
 people
populoso populous
por for, on account of, on behalf of;
 through; by; ¿— **dónde?** by what
 way; — **eso** therefore, consequently;
 — **favor** please; **porque** because;
 ¿**por qué?** why; **el por qué** the
 reason why
el porcentaje percentage
portugués Portuguese
el porvenir future
poseer to possess
la posibilidad possibility
posible possible
la posición position
postal postal
los postres *plural* dessert
práctica practice
practicar to practice
precedente preceding
precisamente precisely
el predecesor predecessor
preferir (ie, i) to prefer
pregunta question
preguntar to ask
preguntón, —a *adj.* given to ques-
 tions, curious
preparar to prepare
preparativo preparation
presentar to introduce; —**se** to appear
el presidente president
preso prisoner, captive; **hacer** — to
 capture
pretérito preterite (*tense*), past
primavera spring (time)
primero *adv.* first; *adj.* first
primitivo primitive
princesa princess
principal principal
principalmente principally, mainly
el príncipe prince
principiar to begin

principio beginning; **al** — at first; a
 —**s de** toward the beginning of
prisa haste, hurry; **darse** — to hurry;
tener — to be in a hurry
prisionero prisoner
probable probable
el procurador representative
la producción production
producir to produce
producto product
la profesión profession
el profesor teacher
el profeta prophet
profundamente profoundly
profundizar to delve deep, go into
 thoroughly
profundo profound
prohibir to prohibit, not to allow
promesa promise
el pronombre pronoun
pronto soon; **tan** — **como** as soon as
la pronunciación pronunciation
pronunciar to pronounce
propio own; of one's own
la prosperidad prosperity
protestante Protestant
protestar to protest
provecho advantage, profit
provincia province
próximo next, near by
prueba proof
público public
pueblo common people; people; town
puerta door
pues well (then)
puesto post, position, job, place
pulgada inch
punto dot; topic, point

Q

que that; than; **lo** — that which,
 what; ¿**qué?** what?
quedar to remain; to be; —**se** to re-
 main
quemar to burn; —**se las cejas** to
 burn the midnight oil
querer to want; to love; — **decir** to
 mean; **quisiera** I should like

quien who, whom; ¿quién? who?
 quinientos, -as five hundred
 quinto fifth
 quitar to take away; —se to take off
 (clothing)
 quizás perhaps

R

rápidamente rapidly
 raro strange, rare
 el rascacielos skyscraper
 rascar to scratch
 rato while, (short) time
 raya dash (*in writing*)
 rayo thunderbolt, lightning
 raza race
 la razón reason; tener — to be right
 real real
 realizar to make real, realize
 reaparecer to reappear
 rebelde *noun* rebel; *adj.* rebellious
 rebeldía revolt
 la rebelión rebellion
 recibir to receive
 la recomendación recommendation
 reconquista reconquest; especially, the
 period of Spanish history when
 Moorish territory in Spain was recon-
 quered
 recordar (ue) to remember
 recuerdo memory
 reembarcarse to reembark
 reflexivo reflexive
 el refrán proverb
 refresco refreshment
 regalo present
 la región region
 regionalismo regionalism
 regla rule
 rehacer to remake; rephrase, restate
 rehusar to refuse
 reinado reign
 reinar to reign
 reino kingdom
 la relación relation, relationship
 relacionarse con to have to do with
 relatar to relate, tell
 relativamente relatively

la religión religion
 religioso religious
 el reloj clock
 remediar to remedy, improve; —se
 to change for the better
 renacentista of the Renaissance
 renacimiento Renaissance; rebirth
 rendirse to surrender
 repasar to review
 la representación representation
 el or la representante representative
 representar to represent
 el rescate ransom
 residencia residence; — de estudian-
 tes dormitory
 resistencia resistance
 resistir to resist
 respeto respect
 respetuoso respectful
 responder to answer, respond
 la responsabilidad responsibility
 restablecer *irreg. verb like* conocer to
 reestablish
 resto remnant
 resultado result
 resultar to result, turn out
 el resumen resumé, summary
 resumir to sum up
 retirarse to retire, withdraw
 la reunión meeting
 reunir to bring together; —se to
 meet, get together, join
 revista magazine
 revocar to revoke
 la revolución revolution
 el rey king; los Reyes Católicos the
 Catholic Monarchs, that is, Ferdinand
 and Isabella
 rico rich
 rígido rigid
 rimar to rhyme
 el rincón corner
 río river
 rioplatense River Plate region
 riqueza wealth, riches
 robar to rob
 rodear to surround
 rojo red

romanamente in the Roman way
romance *adj.* romance; *noun* ballad
la romanización Romanization
romano Roman
romántico romantic
romper (*past participle roto*) to break
ropa clothes
ruborizarse to blush
rudo rough
ruina ruin
el rumor rumor
ruta route

S

saber to know
sabihondo know-it-all
sabio learned
sacar to take out; get, derive
saco jacket
sacudir to brandish; to shake
sagrado sacred, holy
salir to go out; to come out; to leave;
 — **bien** (de un examen) to pass
la salud health
saludar to greet
satisfacer *irreg. verb like hacer* to satisfy
seda silk
Sefard Spain (*the Hebrew word for Spain*)
sefardí Sephardic, from Spain
seguida en — right away, immediately
seguir (*like pedir*) to follow, go on, continue
según according to
segundo second
seguro sure, safe
seis six
semana week
semántica semantics
semejanza resemblance
sencillamente simply
sencillo simple
sentar (ie) to seat; — **se** to sit down
sentimental sentimental
sentir (ie, i) to feel; to feel sorry
separar to separate
sepulcro tomb
ser to be

serio serious; **en** — seriously
servicio service
servir (*like pedir*) to serve; to be useful as, be good for
setecientos, -as seven hundred
sexo sex
sí yes; indeed; — **que (es)** indeed it (is), it certainly (is)
siempre always; — **que** every time that
siete seven
siglo century; age
la significación meaning
significado meaning
significar to mean, signify
signo sign
siguiente following
silvestre wild
simbolizar to symbolize
símbolo symbol
sin without; — **embargo** nevertheless; **un — fin** a whole lot
sinagoga synagogue
singular singular
sino but (*after a negative statement offset by a contrasting positive statement*);
 — **que** but, but rather (*after negative statements*)
siquiera even; **ni** — not even
el sistema system
sitio place, site
la situación situation
sobre over; about; on — **todo** especially, above all
sobremano above all, tremendously
sobrenatural supernatural
el or la sobreviviente survivor
social social
el sol sun
solamente *adv.* only
soldado soldier
solo *adj.* only; single; alone
sólo *adv.* only
sombrero hat
sonar (ue) to sound
sonriente smiling
soñar (ue) to dream
sorprenderse to be surprised
soso insipid, flat

sospecha suspicion
 sostener *irreg. verb like tener* to sustain, keep up
 suave soft, gentle
 suavizar to smooth over, soften down
 súbdito subject (*of king*)
 subyugar to subjugate
 subjuntivo subjunctive
 substantivo noun
 substituir to replace
 suceso event, happening
 el sucesor successor
 sudamericano South American
 sueño dream
 la suerte luck
 sufrido long suffering
 sufrir to suffer
 sujeto subject
 suma sum; **en** — in sum, in short
 sumo extreme, exceptional
 suplicar to pray, beg, supplicate
 suponer *irreg. verb like poner* to suppose
 el sur south

T

tal such; such and such; **en** — caso in that case
 también also
 tan so; as; — pronto como as soon as
 tanto so much; as much; — ... como ... as much ... as ...
 tardar **en** to be long in; to be late
 tarde late; más — later
 la tarde afternoon; evening
 tardío delayed; late
 tarjeta card
 taza cup
 teatro theater
 tejer to weave
 el tema theme, subject
 temer to fear, be afraid of
 la tempestad tempest, storm
 templo temple
 temprano early
 tendencia tendency
 el tenedor fork

tener to have; — ganas de to feel like, want to; — para to have enough for; — que + *inf.* to have to; — que ver con to have to do with — razón to be right; — veinte y cinco años to be 25 years old; aquí tiene Vd. here is
 el tenis tennis
 teología theology
 tercero (tercer) third
 terminar to end, terminate
 terrestre land
 territorio territory
 tesorero treasurer
 tesoro treasure
 testificar to witness, testify
 testigo witness
 tibio lukewarm, tepid
 tiempo time; weather; hace buen — the weather is fair
 tierra earth; land; soil; dirt
 el timbre bell
 tímidamente timidly
 tío uncle
 típicamente typically
 típico typical
 tipo type
 tirano tyrant
 título title
 todavía still
 todo all; —s los días every day
 toledano from Toledo, of Toledo
 tolerancia tolerance
 tolerante tolerant
 tolteca Toltec
 tomar to take; to eat; to drink; to capture; — el pelo to 'kid'
 tonto foolish, silly; stupid
 total total
 trabajar to work
 trabajo work
 la tradición tradition
 el or la tradicionalista traditionalist
 traducir *irreg. verb like conocer* to translate
 traer to bring; — por el pelo to drag in by the hair
 trágico tragic
 la traición treachery

traicionero treacherous
 el traidor traitor
 el traje suit; — de baño bathing suit
 transportar to transport
 tratar (a una persona) to treat (a person); — de to try to; —se (de) to deal (with), to be a question (of)
 trato mode of address, manner of dealing with
 través a — de across; through
 treinta thirty
 tremendo tremendous
 tres three
 la tribu tribe
 trigo wheat
 triste sad
 triunfal triumphal
 turco Turk
 el or la turista tourist
 tutear to use the familiar forms of speech with

U

último last
 único only; unique
 la unión union
 unir to unite
 la universidad university
 universitario of the university
 uno (un) one; —s some
 usar to use, employ
 uso use

V

las vacaciones *plural* vacation
 valer to be worth; to help, avail; más vale it's better; — la pena to be worthwhile; ¡válgame Dios! Heaven help me!
 valientemente bravely
 el valor bravery, valor
 el valle valley
 vano vain
 varios *plural* several
 vasco Basque
 el vascuence the Basque language
 vasto vast, extensive, big
 veinte twenty
 el vencedor winner, conqueror

vencer to conquer
 vender to sell
 Venecia Venice
 vengar to avenge; —se to avenge oneself, take revenge
 venir to come
 ventaja advantage
 ventana window
 ver to see; —se to be
 verano summer
 veras de — really, truly
 verbo verb
 la verdad truth; ¿verdad? isn't it? don't you? *etc.*; es — that's so
 verdadero true, real
 vestigio trace, vestige
 vestir (de) (*like* pedir) to dress (in); —se to get dressed
 la vez (*plural* veces) time, occasion; de — en cuando from time to time; en — de instead of; en su — in its stead, instead of it; otra — again; una — once
 viajar to travel
 el viaje trip; hacer un — to take a trip
 vida life; livelihood, living
 viejo old
 violencia violence
 virreinato viceroyalty
 el virrey viceroy
 la virtud virtue
 visigodo Visigoth
 visita visit
 vista view; sight
 vivir to live, be living, be alive
 la voluntad will
 volver (ue) to return; — a (hacer algo) to (do something) again; —se loco to become crazy
 la voz voice
 vuelta return
 vuelto (*irreg. past participle of volver*) returned, come back

Y

y and
 ya already; now; soon; — . . . — now . . . now
 Yugoslavia Yugoslavia

VOCABULARY

ENGLISH—SPANISH

A

to abandon	abandonar	to adopt	adoptar
to abdicate	abdicar	adopted	adoptivo
abdication	la abdicación	to advance	avanzar; adelantarse
to abhor	aborrecer (<i>like</i> conocer)	advanced	avanzado
ability	la habilidad, la capacidad	advantage	ventaja; provecho
to be able	poder	adventure	aventura
able	hábil	adverb	adverbio
about (<i>a topic</i>)	acerca de, sobre	advice	consejo
above <i>adv.</i>	arriba; <i>prep.</i> sobre	to advise	aconsejar
absolutely	¡ya lo creo!	adviser	consejero
absolutism	absolutismo; supporter of	to affirm	afirmar
—	absolutista	affirmation	la afirmación
abundantly	fuertemente	afraid: to be — of	temer; tener miedo
to accompany	acompañar	de	
according to	según	after	después de
account	cuenta; on — of	afternoon	la tarde
por	a causa de,	afterward	después
to accumulate	acumular	again	otra vez; to (<i>do something</i>) again
to accuse	acusar	volver a (hacer algo)	
to ache	doler (ue)	against	contra
ache	el dolor	age	la edad; época; siglo; the Middle
acquaintance	conocimiento; to make	Ages	la edad media
the — of	conocer	ago: (<i>a year</i>) —	hace (un año)
acquainted: to be — with	conocer	to agree	estar de acuerdo
across	a través de	agreement	acuerdo
to act	hacer; comportarse	agricultural	agrícola (<i>m. or f.</i>)
act	acto	agriculture	agricultura
action	la acción	to aid	ayudar, apoyar
to activate	activar	Algiers	Argel
to adapt	adaptar	alive: to be —	vivir
to add	añadir	all	todo
address: mode of —	trato	alliance	alianza
administration	la administración	to allow	dejar, permitir; not to —
admirable	admirable	prohibir	
to admire	admirar	all right	está bien
to admit	admitir	ally	aliado
		almost	casi; por poco

alone	solo	arrival	llegada
the Alps	los Alpes	to arrive	llegar
already	ya	art	el arte (<i>m. or f.</i>)
also	también	artificial	artificial
although	aunque	artist	el <i>or</i> la artista
always	siempre	as	como, tan; as soon as tan pronto
ambiguous	ambiguo		como, luego que; as much . . . as
America	América		tanto . . . como; as for me por mi
American	americano		parte
among	entre	to ask	preguntar; pedir
amphitheater	coliseo	asleep: to fall	— dormirse (<i>ue, u</i>)
to amuse	divertir (<i>ie, i</i>)	aspect	aspecto
amusing	divertido	aspiration	la aspiración
ancestor	antepasado	to aspire	aspirar
ancient	antiguo	to assassinate	asesinar
and	y; e (<i>before words beginning with i or hi</i>)	assemblage	conjunto
Andes	los Andes	assistant	el <i>or</i> la ayudante
to animate	animar	to assure	asegurar
animal	el animal	astronomy	astronomía
to announce	anunciar	at	en; a
anonymous	anónimo	athletic	deportista (<i>m. or f.</i>)
another	otro	athletics	el deporte; los deportes
to answer	contestar; responder	Atlantic	Atlántico
anti-intellectual	anti-intelectual	atmosphere	el ambiente
Antilles	las Antillas	to attach	fijar
anxiety	el afán; la ansiedad	to attack	atacar
anything: not	— nada	attack	el ataque
apogee	apogeo	to attend	asistir a
to appear	parecer (<i>like</i> conocer), aparecer (<i>like</i> conocer); presentarse	attitude	la actitud
appetite	apetito	to attribute	atribuir
to apply	aplicar	to augment	aumentar
to appoint	nombrar	August	agosto
appointment	cita	Austrian	austriaco
to approach	acercarse a	author	el autor
to approve	aprobar (<i>ue</i>)	authoritarianism	absolutismo
aqueduct	acueducto	auto	el coche
Arab	árabe	auxiliary	auxiliar
arch	arco	to avail	valer
archaeology	arqueología	to avenge	vengar
archaic	arcaico	to avoid	evitar
argument	disputa	awake	despierto
arid	árido	to awaken (<i>someone else</i>)	despertar (<i>ie</i>)
to arm	armar	ax	el hacha <i>fem.</i>
arm	brazo	Aztec	el <i>or</i> la azteca
army	ejército		
around	<i>adv.</i> alrededor; <i>prep.</i> alrededor		
	de		

B

back *adv.* atrás; in — of detrás de
back *n.* lomo, espalda
background fondo

backward hacia atrás
 bad malo; a bad cold un resfriado
 fuerte
 badness la maldad
 bah! ¡ca!
 ballad el romance
 bank banco
 banker banquero
 baptismal font pila
 base la base
 Basque vasco; — (*language*) el vas-
 cuence
 to bathe (*someone else*) bañar; to take a
 bath bañarse
 battle batalla
 to be ser; estar; verse; quedar; — over
 acabarse; — about to estar para; —
 hot tener calor; it is hot hace calor;
 — 20 years old tener veinte años;
 here is aquí tiene Vd., he aquí
 to bear oneself comportarse
 beautiful hermoso, bello
 beauty belleza
 because porque; — of a causa de
 to become llegar a ser + *noun*; ponerse
 + *adj.*; — crazy volverse loco; —
 a Christian cristianizarse
 before (*in space*) *adv.* delante; *prep.*
 delante de
 before (*in time*) *adv.* antes; *prep.* antes
 de
 beforehand de antemano
 to beg rogar (ue), suplicar
 to begin principiar, empezar (ie), co-
 menzar (ie)
 beginning *n.* principio; toward the —
 of a principios de
 on behalf of por
 to behave comportarse
 Belgium Bélgica
 belief creencia
 to believe creer
 bell el timbre; campana
 to belong pertenecer (*like* conocer)
 below *adv.* abajo
 bench banco
 to benefit beneficiar
 to benefit from disfrutar de
 Berber bereber

to besiege cercar
 besides además
 better mejor; it's — más vale
 between entre
 to bewitch encantar
 bicycle bicicleta
 big grande; vasto
 bird pájaro
 bison el bisonte
 black negro
 blackboard pizarra
 blue azul
 to blush ruborizarse
 boarding house la pensión
 to boast jactarse
 boat barco
 body cuerpo
 booty el botín
 boring aburrido
 to be born nacer
 both ambos, -as (*plu.*); los dos
 bottom fondo
 boy niño, muchacho
 to brandish sacudir
 bravely valientemente
 bravery el valor
 Brazil el Brasil
 bread el pan
 to break romper; broken roto
 to breakfast desayunarse
 breakfast desayuno
 briefly brevemente
 bright claro
 to bring traer (*irreg. verb.*); acarrear;
 — together reunir; — in introducir
 broad ancho
 brother hermano
 brute bruto
 to build construir
 building edificio
 bureaucratic burocrático
 to burn quemar; — the midnight oil
 quemarse las cejas
 to bury enterrar (ie)
 busy ocupado; to — oneself with
 ocuparse de
 but pero; sino; sino que
 butter mantequilla
 to buy comprar

by por

C

café el café
calendar calendario
to call llamar
campaign campaña
can poder
canal el canal
cap gorra
capability la capacidad
capital (*city*) la capital
captain el capitán
captive preso, cautivo
to capture capturar, tomar; apoderarse
de
car el coche
card tarjeta
career carrera
carefully cuidadosamente
Caribbean Caribe
to carry llevar; — out llevar a cabo
Carthaginian cartaginense
case caso
Castilian castellano
cat gato
cathedral la catedral
Catholicism catolicismo
cattle ganado
to cause hacer + *inf.*
cause causa
causeway el dique
cave cueva
to celebrate celebrar
censorship censura
center centro
century siglo
certain cierto; indudable
certainly ¡ya lo creo!; it — is sí que
es
certainty certeza
champion campeón, -a
chance la casualidad
to change cambiar; — for the better
remediar
change cambio
chapter capítulo
characteristic *adj.* característico
charming encantador

chat charla
to check embargar
chief el jefe
child niño, -a
childhood la niñez
children (*of one family*) hijos
chivalry caballería
to choose escoger
Christ Cristo, Jesucristo
Christian cristiano
chronicle crónica
church iglesia
to cite citar
citizen ciudadano; fellow — compa-
triota
city la ciudad
civil civil
civilization la civilización
civilized civilizado
to clarify aclarar
class la clase
classmate compañero de clase
classroom la clase
to clean limpiar
clear claro
clearly claramente
clergy clero
clever listo
clock el reloj
to close cerrar (*ie*)
clothes ropa
coast costa
to coexist coexistir
coffee el café
cold: to become — enfriarse
coliseum coliseo
collection conjunto
colonial colonial
to colonize colonizar
colonizer el colonizador
colony colonia
combination la combinación
to combine combinar
to come venir; — out salir; — in
entrar; — together juntarse, reunirse;
— to do llegar a hacer; — to one's
mind ocurrírsele; come in! ¡pase
Vd.!, ¡adelante!
comfort la comodidad

comfortable cómodo; (*well off*) acomodado; **to be** — estar bien
command mandato
to commence comenzar (ie)
to comment comentar
commerce comercio
common común
community la comunidad
companion compañero
to compare comparar
comparison la comparación
compatriot compatriota
to complete completar
complete completo
completely por completo, completamente
complicated complicado
composition la composición
to communicate comunicar (se)
to conclude concluir
conclusion la conclusión
concrete *adj.* concreto
to condemn condenar
condition la condición
to confuse confundir
to conquer conquistar, vencer
conqueror el conquistador, el vencedor
conquest conquista
consequently por consiguiente; por eso
conservative conservador
constantly constantemente
to construct construir
construction la construcción
to consult consultar
to consume consumir
to contend for disputar
continent el continente
continuation la continuación
to continue continuar, seguir (*like* pedir)
(on the) **contrary** al contrario
to contrast contrastar
to contribute contribuir
control la dominación
convenience la comodidad
conversation la conversación
to convert convertir (ie, i)
cooking cocina

(inside) **corner** el rincón
corresponding correspondiente
to cost costar (ue)
cost costo
costly costoso
cotton el algodón
to count contar (ue)
count (*nobleman*) el conde
country (*nation*) el país; patria;
 mother — la metrópoli
country (*opposed to city*) campo
countryman campesino
course curso
of course naturalmente; claro; ¡ya lo creo!
courteous cortés
courteously cortésmente
courtesy cortesía
crazy loco
crestfallen: a — **appearance** cara de pocos amigos
to cross cruzar
crown corona
to cry llorar
culminating culminante
to cultivate cultivar
cultivation la cultivación
culture cultura
cup taza
curiosity la curiosidad
curious curioso; preguntón
current *n.* la corriente; *adj.* corriente
custom la costumbre

D

to dance bailar
to dare to atreverse a
darned (*slang*) dichoso
dash (*in writing*) raya
to date (from) datar (de)
date (*time*) fecha
date (*with a person*) cita
daughter hija
day el día; **every** — todos los días
dead muerto
to deal with tratarse de
death la muerte
debt deuda
decadence decadencia

to decapitate decapitar
 to decay descomponerse
 to decide decidir
 to declare declarar
 to dedicate dedicar
 to deduce deducir
 defense defensa
 degree grado
 delayed tardío
 to delve deep profundizar
 to demand exigir
 democracy democracia
 democrat el *or* la demócrata
 democratic democrático
 democratically democráticamente
 to deny negar (*ie*)
 departure partida
 to derive sacar
 descendant descendiente
 descended from descendiente de
 to describe describir
 desert desierto
 to deserve merecer
 to designate designar
 desire deseo; gana
 desirous deseoso
 desk mesa
 desperate desesperado
 dessert los postres
 to destroy destruir
 detail el detalle; *in* — detalladamente
 detailed detallado
 to develop desarrollar(*se*)
 development desarrollo
 to devote oneself to dedicarse a
 dialect dialecto
 to die morir (*ue, u*)
 to differ diferir (*ie, i*)
 difference diferencia; *It makes no* —
 No importa
 different diferente; *to make* — dife-
 renciar; *to become* — diferenciarse
 to differentiate diferenciar
 difficult difícil
 difficulty la dificultad
 dike el dique
 dining room comedor
 to direct dirigir
 direct directo

direction la dirección; la parte
 dirt tierra
 disadvantage desventaja
 disagreeable antipático
 disappear desaparecer (*like* conocer)
 disappointed: *to be* — llevarse un
 chasco
 disappointment chasco
 to discover descubrir
 discovery descubrimiento
 to discuss discutir
 to disembark desembarcar
 dish plato
 disillusionment la desilusión
 displeased disgustado
 to dispute disputar
 dispute disputa
 distance distancia
 distant *adj.* lejano, distante; *adv.* lejos
 distinction la distinción
 to distinguish distinguir
 distinguished: *to be* — distinguirse
 to divide dividir
 to do hacer
 doctor médico
 dog perro
 dogmatism dogmatismo
 to dominate dominar
 dominating dominante
 domination la dominación
 dominion dominio
 door puerta
 dormitory residencia de estudiantes
 dot punto
 doubt duda; *without* — indudable-
 mente
 dowry la dote
 to drag: — *in by the hair* traer por el
 pelo
 drama el drama
 dramatic dramático
 dramatist dramaturgo
 drawback desventaja
 to draw near acercarse a
 to dream soñar (*ue*)
 dream sueño; la ilusión
 to dress in vestir de (*like* pedir)
 to drink beber, tomar
 drink bebida

to drive out expulsar
duchy ducado
duel duelo
during durante
Dutch holandés

E

each cada (*m. or f.*)
eager deseoso
ear: inner — oído; outer — oreja
early temprano
to earn ganar
earth tierra
east el este
easy fácil
to eat comer
economic económico
effect efecto
efficient eficaz
effort esfuerzo
egg huevo
eight ocho
eighth octavo
either o, u (*before words beginning with u or hu*)
Eldorado el Dorado
to elect elegir (*i*)
element elemento
elementary elemental
eleven once
emotion la emoción
emperor el emperador
to emphasize insistir en; hacer hincapié en
to employ usar, emplear
empire imperio
to enchant encantar
enchanted encantador
to encourage animar
end el fin, cabo
to end terminar, acabar, concluir
to endure durar
enemy enemigo
England Inglaterra
English inglés
to enjoy disfrutar de
enough bastante; to be — bastar; to have — for tener para
to enrich enriquecer

to enter entrar en
enthusiasm entusiasmo
enviable envidiable
episode episodio
epoch época
equal *n.* par; *adj.* igual
erroneous erróneo
to escape escaparse
especially especialmente, sobre todo
essay ensayo
essayist ensayista (*m. or f.*)
essential esencial
essentially esencialmente
to establish establecer (*like* conocer)
established fijo
to esteem estimar
to estimate estimar
eternal eterno
etymology etimología
Europe Europa
European europeo
Europeanization la europeización
to Europeanize europeizar
even aun, aún; not — ni siquiera
evening la tarde
event suceso, caso
ever: not — nunca; more than — más que nunca
every: — day todos los días
everyone todo el mundo
everywhere en todas partes; por todas partes
evident evidente
to evoke evocar
exactly exactamente
to exalt exaltar
examination el examen
to examine examinar
example ejemplo
except excepto
exceptional excepcional; sumo
excessive excesivo
exchange cambio; intercambio
exciting impresionante
to exclaim exclamar
to excuse perdonar, dispensar; excuse me con (su) permiso
exercise ejercicio
exile destierro

to exile desterrar (ie)
 to exist existir
 expansion la expansión
 expected: least — menos pensado
 to expel expulsar
 expensive costoso
 to explain explicar
 explanation la explicación
 to expound exponer (*like* poner)
 expression la expresión
 expulsion la expulsión
 extensive vasto
 extreme extremo, sumo
 eye ojo
 eyebrow ceja

F

face cara
 fact hecho; in — en efecto
 to fail to dejar de + *inf.*
 faith la fe
 faithful fiel
 fall caída
 to fall caer; — apart descomponerse
 falsehood mentira
 fame fama
 family familia
 familiar familiar; to speak in a —
 manner tutear
 famous famoso; claro
 fantastic fantástico
 far *adv.* lejos; *prep.* lejos de; *adj.* lejano;
 as — as hasta
 farmer el agricultor
 to fascinate fascinar
 fast ligero
 father el padre
 fatherland patria
 favor el favor; la merced
 favorite favorito
 to fear temer
 fear miedo
 to feel sentir (ie, i); — like tener
 ganas de; — sorry sentir (ie, i)
 fertile fértil
 few pocos
 field campo
 fifth quinto
 fifty cincuenta

to fight luchar; — over disputar
 figure figura
 finally por fin; al fin; finalmente
 to find hallar, encontrar (ue)
 finicky melindroso
 fine bello, hermoso
 finger dedo
 to finish acabar
 finished acabado
 firm firme
 first *adj. and adv.* primero; at — al
 principio
 fish pescado
 fitting conveniente
 five cinco
 five hundred quinientos
 to fix (*in position*) fijar; — one's atten-
 tion on fijarse en
 fixed fijo
 flame llama
 flat (*in taste*) soso
 to flatter alabar
 fleet flota, armada
 Flemish flamenco
 floor piso; to have the — tener la
 palabra
 flower la flor
 to follow seguir (*like* pedir)
 following siguiente, a continuación
 foolish tonto
 foot el pie
 for por; para
 to force forzar (ue)
 force fuerza
 to forget olvidar, olvidarse de
 fork el tenedor
 form forma
 former antiguo
 fortunate dichoso
 fortune fortuna
 forty cuarenta
 forward adelante
 to found fundar
 foundation fondo
 founder el fundador
 four cuatro
 four hundred cuatrocientos
 fourth cuarto
 France Francia

frankly francamente
 free libre
 French francés
 frequency frecuencia
 frequently con frecuencia
 friend amigo, compañero
 friendly amistoso
 from that de ahí
 in front *adv.* delante; *prep.* in front of
 delante de
 fruit fruta
 full lleno
 fund fondo
 fur la piel
 future *adj.* futuro; *n.* el porvenir

G

to gain ganar
 general *adj.* or *n.* general; in — por
 lo general
 gentle suave
 geographer geógrafo
 geographical geográfico
 geography geografía
 George Jorge
 German alemán
 Germany Alemania
 to get obtener (*like* tener), conseguir
 (*like* seguir), sacar; — a person bus-
 car; — ahead avanzar; — together
 reunirse; — an idea ocurrírsele; —
 up levantarse; — married to ca-
 sarse con; — on well with llevarse
 bien con
 girl niña, muchacha
 to give dar; — up abandonar
 to be glad alegrarse
 (*eye*) glasses los lentes
 to go ir, dirigirse; — out salir; —
 away irse; — down bajar; — on
 pasar; seguir, continuar; — into thor-
 oughly profundizar; — with acom-
 pañar; — to bed acostarse; — swim-
 ming bañarse; — hunting cazar;
 go on! ¡ca!
 God el Dios
 goggles gafas
 gold oro
 good *adj.* bueno; *n.* el bien; to be —

for (*something*) servir para; — look-
 ing bello, hermoso
 goodness la bondad
 to govern gobernar (*ie*)
 government gobierno
 grace la merced
 grade (*on examination*) nota
 grammatical gramatical
 grandfather abuelo
 grandson nieto
 grass el césped, la hierba
 grasshopper langosta
 great grande; very — grandísimo
 greater mayor
 greatly inmensamente
 Greece Grecia
 Greek griego
 to greet saludar
 group grupo, conjunto
 to grow crecer
 guardian el guardián
 guest el huésped, invitado
 to guide dirigir

H

hair pelo
 half *n.* la mitad; *adj.* medio
 hand la mano; on the other — en
 cambio, al contrario
 handsome hermoso
 to happen ocurrir, pasar
 happening suceso
 happy dichoso, feliz, contento; to be
 — alegrarse
 hard: to work — trabajar mucho
 hardly no bien; apenas
 to harm hacer daño
 harm daño
 haste prisa
 hastily apresuradamente
 hat sombrero
 to have tener; *auxiliary verb* haber; —
 to tener que + *inf.*; — to do with
 tener que ver con, relacionarse con
 head cabeza
 health la salud
 to hear oír; — about oír hablar de
 hearing (*sense*) oído

heart el corazón; to get to the — of
the matter ir al grano
heat el calor
to heat calentar (ie)
heaven cielo; — help me ¡válgame
Dios!; for —'s sake ¡por Dios!
Hebrew hebreo
heck (*slang*) ¡Dios!
to help ayudar; valer
helping auxiliar
here aquí
heretic el hereje
herewith con esto
hero el héroe
heroic heroico
high alto
highway (*Roman*) calzada (romana)
hill colina
hispanic hispánico
historian el historiador
historical histórico
history historia
Holland Holanda
holy sagrado; santo
honor el honor, la honra
to hope esperar; I surely hope (*it is
so*) ¡Ojalá que (sea así)!
hopeless desesperado
horse caballo
hot caliente; — (*of spicy food*) picante
hour hora
house casa
how? ¿cómo?
how much? ¿cuánto?; how much
cuanto
human humano
(*one*) hundred ciento (cien)
to hunt cazar
hunting caza
hurry prisa; to — darse prisa; to be
in a — tener prisa
to hurt doler (ue); hacer daño
husband esposo, marido

I

Iberian ibérico; ibero
ice cream helado
idea idea
ideal el ideal

identical idéntico
ideological ideológico
ideology ideología
to illuminate iluminar
illusion la ilusión
illustration la ilustración
image la imagen
to imagine imaginar
to imitate imitar
immediately en seguida
immensely inmensamente
immigrant inmigrante
impatient impaciente
imperfect imperfecto
imperial imperial
importance importancia
important importante; to be — im-
portar
to impose imponer (*like* poner)
imposing imponente
impossible imposible
to impress impresionar
impression la impresión; to make an
— on impresionar
impressive imponente, impresionante
to improve remediar
to incapacitate inutilizar
inch pulgada
including inclusive
to increase aumentar
increasing creciente
indeed sí; — it is sí que es
independence independencia
independent independiente
Indian indio
to indicate indicar
indication indicio
indicative indicativo
indirect indirecto
individual individuo
industrial industrial
to industrialize industrializar
industry industria
inevitable inevitable
infinitive infinitivo
to influence influir en
influence influencia
to inform about enterar de
ingenious ingenioso

ignorant ignorante; to be — of
 ignorar
 in en, dentro de
 inhabitant el or la habitante
 inherit heredar
 inimical enemigo
 injustice injusticia
 innocent inocente
 innumerable innumerable
 inquisition la inquisición
 inscription la inscripción
 insipid soso
 to insist on insistir en
 to inspire inspirar
 instead of en vez de, en lugar de
 institution la institución
 intellectual intelectual
 to intend pensar (ie) + *inf.*
 intended for para
 interest el interés; consuming — la
 pasión
 to interest interesar
 interested: to be — in interesarse por
 or en
 interesting interesante
 to interpret interpretar
 interpretation la interpretación
 to interrupt interrumpir
 interruption la interrupción
 intimate íntimo
 intolerance intolerancia
 to introduce presentar
 to invade invadir
 invasion la invasión
 investigation la investigación
 invincible invencible
 to invite invitar
 Irish irlandés
 irregular irregular
 island isla
 Istanbul Istambul
 isthmus istmo
 Italian italiano
 Italy Italia

J

j (*the letter*) jota
 jacket saco
 jealousy los celos (*plu.*)

Jew judío
 jewel alhaja
 job puesto
 to join reunirse; juntar(se)
 joke broma, el chiste
 to joke hablar de broma
 to judge juzgar
 judgment juicio
 judicial judicial
 justice justicia

K

to keep guardar; — up sostener (*like*
 tener)
 to 'kid' (*someone*) tomar el pelo (a al-
 guien)
 to kill matar
 killed (*said of persons*) muerto
 kind la especie, la clase
 kindness la bondad
 king el rey
 kingdom reino
 kitchen cocina
 knife cuchillo
 to knock (*at door*) llamar
 to know saber; conocer; not to — ig-
 norar
 know-it-all sabihondo
 knowledge ciencia, conocimientos
 (*plu.*)

L

laborer obrero
 to lack faltar
 lacking: to be — faltar
 lady dama, señora
 lake lago
 lance lanza
 land *n.* tierra; *adj.* terrestre
 language lengua
 last último; pasado; —night anoche;
 — name apellido
 to last durar
 late tarde; tardío; to be — tardar
 Latin latino
 Latin (*language*) el latín
 Latin American latinoamericano
 law la ley
 lawn el césped

lawyer abogado
 to lay (*a hand*) on apoyar (una mano)
 en
 lazily perezosamente
 leader el jefe
 league liga
 to lean apoyar
 leaning on apoyado en
 to learn aprender; — about enterarse
 de
 learned sabio
 learning ciencia
 least menos
 to leave salir, partir; dejar; — (*behind*)
 dejar; — (*aside*) dejar; — (*off*) de-
 jar de
 leaving *n.* partida
 lecture conferencia
 left (*hand*) izquierdo
 leftist de izquierdas
 legend leyenda
 legendary legendario
 less menos
 lesson la lección
 to let (*allow*) dejar
 letter carta
 level el nivel
 liberal liberal
 liberty la libertad
 library biblioteca
 lie mentira
 to lie mentir (*ie, i*)
 to lie down acostarse
 life vida
 to light iluminar
 light (*in weight*) ligero
 lightning rayo
 to like gustar; I should — quisiera
 like como; — that así
 linguist el *or* la lingüista
 linguistics lingüística
 to listen to escuchar
 literary literario
 literary man literato
 literature literatura
 little pequeño (*size*); poco (*quantity*);
 — by — poco a poco
 to live vivir; — in habitar
 livelihood vida

living: to be — vivir
 living (*cost of*) vida
 llama llama
 lobster langosta
 logical lógico
 loin lomo
 London Londres
 long, largo; to be — in tardar en
 to look: — at mirar; — for buscar
 to lose perder (*ie*)
 loss pérdida
 a lot *adv.* mucho; *n.* un montón, un sin
 fin
 to love querer, amar; they love son
 amantes de
 love el amor; — for el amor a; —
 affair (los) amores; to fall in —
 with enamorarse de
 lover amante
 luck la suerte
 lukewarm tibio
 lumber madera
 luxurious lujoso
 luxury lujo

M

mad loco
 magazine revista
 mainly principalmente
 to maintain mantener (*like* tener)
 majority mayoría
 to make hacer
 man el hombre
 management la dirección
 manner modo, manera; — of dealing
 with trato
 marked marcado
 marriage casamiento, boda
 to marry casarse (con)
 marvel maravilla
 marvelous maravilloso
 mass masa
 master maestro, dueño
 masterpiece obra maestra
 material materia
 maternal materno
 mathematics las matemáticas
 matter materia; this — esto
 Maya (*Indian*) el *or* la maya

to mean querer decir, significar; it
 doesn't mean a thing to me no me
 dice nada
 meaning la significación; significado
 means medio; by — of por medio de
 measure medida
 meat la carne
 medieval medieval
 mediocre mediocre
 meditation la meditación
 to meet conocer (*make the acquaint-
 ance*); encontrar (ue) (*to come upon*);
 reunirse (*said of a club or group*)
 meeting la reunión
 member miembro, socio
 memory recuerdo
 mental mental
 to mention mencionar; not — por
 no decir nada de
 to merit merecer (*like* conocer)
 merit mérito
 method método
 Mexican mejicano
 Mexico Méjico, México
 middle medio
 military militar
 million el millón
 mind la mente
 mirror espejo
 misfortune desgracia
 missionary misionero
 mistake: to make a — equivocar(se);
 to be mistaken equivocarse
 mistress dueña
 to mix mezclar; — up, confuse con-
 fundir
 mixture mezcla
 mode moda
 model modelo
 moderate moderado
 moderation la moderación
 modern moderno
 moment momento; at this — en esto
 monarch el monarca
 monastery monasterio
 Monday el lunes
 money dinero
 month el mes; for a — desde hace
 un mes

monument monumento
 Moor moro
 more más; mayor (*greater*)
 Morisco morisco
 Morocco Marruecos
 mosque mezquita
 mosquito mosquito
 mother la madre
 mountain montaña; — climbing al-
 pinismo
 mountainous montañoso
 mouth boca; to close one's —, keep
 still callarse
 to move mover (ue); — ahead ade-
 lantarse
 movement movimiento
 movies el cine
 much mucho; very — muchísimo
 muffler bufanda
 mule mula
 museum museo
 music música
 myth mito

N

Nahuatl el náhuatl
 naïve inocente
 to name nombrar; to be named lla-
 marse
 name el nombre; by — de nombre;
 given —, first — nombre de pila;
 family — apellido
 Naples Nápoles
 narrative la narración
 narrow estrecho; to become — estre-
 charse
 to narrow (down) estrecharse
 nation la nación
 native nativo
 naval naval
 near *adv.* cerca; *prep.* cerca de; — by
 próximo
 necessary necesario, preciso; it is —
 hay que + *inf.*
 necessarily necesariamente
 necktie corbata
 negation la negación
 negative negativo
 the Netherlands los Países Bajos

never nunca, jamás
nevertheless no obstante, sin embargo
new nuevo; **what's** — ¿Qué hay de nuevo?
news noticias; — **item** noticia
newspaper periódico
next próximo; siguiente
nickname apodo
night la noche; **at** — de noche
nine nueve
ninety noventa
no no; — **one** nadie; — (*book*) ningún (libro); — (*book*) **at all** (libro) alguno
nobility nobleza
noble noble
nobody nadie
nomad el *or* la nómada
none ninguno (ningún *before m. sing. noun*); alguno (*after noun*)
north el norte
North American norteamericano
North America América del Norte
nose la nariz
not no; — **at all** nada
notable notable
to note notar
note nota
notebook cuaderno
nothing nada
to notice notar
notion la noción
noun sustantivo
novel novela
novelist el *or* la novelista
now ahora; actualmente; ya; — (*this*) *now* (*that*) ya . . . ya . . .
nowadays hoy día
number número

O

to obey obedecer (*like* conocer)
object objeto
observation la observación
to obtain obtener (*like* tener)
obvious evidente, claro; **to be** — caerse de su peso
ocean océano
occasion la vez; ocasión

to occupy ocupar
to occur ocurrir
of de
offer ofrecimiento
to offer ofrecer (*like* conocer)
office oficina
oh! ¡ay!
O.K. está bien
old viejo, antiguo
on en, encima de, sobre
one uno, -a
once una vez
only *adv.* solamente; sólo; *adj.* único, solo
operation la operación
opinion el parecer, la opinión; **in my** — a mi parecer
opportunity la oportunidad
to oppose oponerse (*like* poner)
opposed opuesto
opposition la oposición
optimistic optimista
or o, u (*before words beginning with u or hu*)
orange naranja
orange tree naranjo
in order to para
to organize organizar
origin el origen
originally originalmente
ornament adorno
other otro
ouch ¡ay!
ought deber; **you** — Vd. debiera
over sobre
over there allá
overcoat abrigo
to owe deber
own propio

P

pace paso
pacífic pacífico
package bulto
pain el dolor
to paint pintar
painting *n.* pintura
palace palacio
Pampas las Pampas

paper el papel; el informe (*report*)
 parade el desfile
 paragraph párrafo
 to pardon perdonar
 parents los padres
 park el parque
 parliament Las Cortes
 part la parte; on the — of de parte de
 partíciple participio
 partisan partidario
 to pass pasar; — (*an examination*)
 salir bien de (un examen)
 passion la pasión
 passive pasivo
 past pasado; pretérito
 patience paciencia
 to pay pagar
 peacefully pacíficamente
 peasant campesino
 pedant pedante
 peer el par
 peerless sin par
 pen pluma
 to penetrate penetrar
 penetration la penetración
 peninsula península
 people la gente, pueblo; common —
 pueblo
 to pep up animarse
 percentage el porcentaje
 perfect perfecto, acabado
 perhaps quizás, tal vez
 period (*of time*) período
 to perish perecer (*like* conocer)
 permission permiso
 to permit permitir
 person persona, individuo
 personal personal
 Peru el Perú
 pessimistic pesimista
 petition la petición
 Philippine Islands Islas Filipinas
 philosophy filosofía
 photo la foto
 photograph fotografía
 phrase la frase
 picturesque pintoresco
 piece pedazo; pieza
 pile el montón

pirate el pirata
 pity lástima
 place sitio, el lugar; puesto
 plain llanura
 plan el plan
 plant planta
 plate plato
 play pieza (dramática)
 playwright dramaturgo
 pleasant ameno
 please tenga la bondad de . . .; por
 favor
 pleasing: to be — to gustar
 pleasure gusto
 pluperfect pluscuamperfecto
 pocket bolsillo
 poem el poema
 poet el poeta
 poetic poético
 poetry poesía
 point punto; high — apogeo; at this
 — en esto; to — out indicar
 political político
 politics política
 poor pobre
 pop gaseosa
 popular popular
 population la población
 populous populoso
 Portuguese el portugués
 position la posición; puesto
 to possess poseer
 possessor dueño, -a
 possibility la posibilidad
 possible posible
 post puesto
 postal postal
 potentiality la capacidad
 poverty la pobreza
 power el poder
 powerful poderoso
 to practice practicar
 practice práctica
 to praise alabar
 praise alabanza
 to pray suplicar
 prayer la oración
 preceding precedente
 precisely precisamente

predecessor el predecesor
 to prefer preferir (ie, i)
 preparation preparativo
 to prepare preparar
 present regalo (*gift*); — (*day*) actual;
 at — actualmente; to be — at asis-
 tir a
 president el or la presidente
 preterite pretérito
 pretty bonito
 primitive primitivo
 prince el príncipe, el infante
 princess princesa
 principal principal
 printing imprenta
 prisoner prisionero, preso
 private particular
 probable probable
 to produce producir (*like* conocer)
 product producto
 production la producción
 profession la profesión
 profit provecho
 profound profundo
 profoundly profundamente
 to prohibit prohibir
 promise promesa
 pronoun el pronombre
 to pronounce pronunciar
 pronunciation la pronunciación
 proof prueba
 proper conveniente
 prophet el profeta
 prosperity la prosperidad
 to protest protestar
 Protestant protestante
 proverb el refrán
 province provincia
 public público
 punishment pena
 pupil alumno
 purpose: for what —? ¿para qué?
 to pursue perseguir (*like* pedir)
 to put poner; to — on ponerse; to
 — in meter
 pyramid la pirámide
 the Pyrenees los Pirineos

Q

quantity la cantidad

quarry cantera
 quarter cuarto
 question pregunta; cuestión; to be a
 — of tratarse de; given to asking
 —s preguntón, -a
 questionnaire cuestionario
 quite bastante; — a lot (*of*) bastante
 to quote citar

R

race raza
 raid correría
 ransom el rescate
 rapidly rápidamente
 rare raro
 to reach llegar, alcanzar
 reach: within — of al alcance de
 to read leer
 reading lectura
 ready listo, preparado
 real real, verdadero; to make —
 realizar
 to realize darse cuenta de; realizar
 really de veras
 to reappear reaparecer (*like* conocer)
 reason la razón; the — why el por qué
 rebel el or la rebelde
 rebellion la rebelión
 rebellious rebelde
 rebirth renacimiento
 to recall evocar
 to receive recibir
 recommendation la recomendación
 reconquest reconquista
 red rojo
 to re-embark reembargar
 to re-establish restablecer (*like* cono-
 cer)
 reflexive reflexivo
 refreshment refresco
 to refuse rehusar
 region la región
 regionalism regionalismo
 to reign reinar
 reign reinado
 to relate relatar, contar (ue)
 related emparentado
 relation la relación
 relative el or la pariente
 relatively relativamente

religion la religión
 religious religioso
 to remain quedar(se)
 to remake rehacer
 to remedy remediar
 to remember recordar (ue); recordarse
 de
 remnant resto
 Renaissance renacimiento; of the —
 renacentista
 to rephrase rehacer la frase
 to replace substituir
 report el informe
 to represent representar
 representation la representación
 representative el or la representante;
 procurador
 request la petición
 research las investigaciones
 resemblance semejanza
 to resemble parecerse a (*like* conocer)
 residence residencia
 to resist resistir
 resistance resistencia
 respect respeto; with — to con res-
 pecto a; in some —s en algo
 respectful respetuoso
 to respond responder
 responsibility la responsabilidad
 to rest (*a hand*) on apoyar (una mano)
 en
 to restate rehacer la frase
 to restrict embargar
 to result resultar
 result resultado; efecto
 resumé el resumen
 to retire retirarse
 to return volver (ue)
 return vuelta
 revenge venganza; to take — vengarse
 to review (*a lesson*) repasar
 to revoke revocar
 revolt rebeldía, la rebelión
 revolution la revolución
 to rhyme rimar
 rich rico; to become — enriquecerse
 riches riqueza
 right derecho; cierto; — away luego,
 en seguida; to be — tener razón
 rightist (*in politics*) de derechas

rightly con justicia
 rigid rígido
 to ring (*at door*) llamar
 river río
 to rob robar
 Roman romano
 romance (*language*) romance
 Romanization la romanización
 romantic romántico
 room pieza, cuarto
 rough rudo
 round about alrededor
 route ruta
 row fila
 ruin ruina
 rule regla
 rumor el rumor

S

sacred sagrado
 sad triste; to make — entristecer
 to sadden entristecer
 safe seguro
 salad ensalada
 same mismo (*identical*); igual (*alike*)
 to satisfy satisfacer (*like* hacer)
 to say decir; that is — es decir
 scarcely apenas, no bien
 school escuela
 to scratch rascar
 sea el or la mar
 to seat sentar (ie)
 second segundo
 to see ver
 seed grano
 to seek buscar
 to seem parecer (*like* conocer)
 to seize apoderarse (de)
 to sell vender
 semantics semántica
 to send enviar
 sentence la frase
 sentimental sentimental
 to separate separar; apartar
 separate aparte
 Sephardic sefardí
 serious serio
 seriously en serio
 to serve servir (*like* pedir)
 service servicio

to set (*of the sun*) ponerse; — out par-
 tir; — forth exponer (*like* poner)
 seven siete
 seven hundred setecientos, -as
 seventy setenta
 several varios
 sex sexo
 to shake sacudir
 to shave afeitarse
 ship barco
 shirt camisa
 short corto; in — en suma
 shoulder hombro
 to shout gritar
 to show mostrar (ue), enseñar
 sick enfermo
 sight vista
 sign signo; indicio
 to signify significar
 silent: to become — callarse; to re-
 main — callarse
 silk seda
 silly tonto
 simple sencillo
 simply sencillamente
 since desde
 to sing cantar
 single solo
 singular singular
 to sit down sentarse (ie)
 site sitio
 situation la situación
 six seis
 sixty sesenta
 ski el esquí
 skiing el esquí
 skillful hábil
 skin la piel
 skirmish escaramuza
 sky cielo
 skyscraper el rascacielos
 slavery la esclavitud
 to sleep dormir (ue, u)
 sleep: to go to — dormirse (ue, u)
 slowly lentamente
 small pequeño
 smiling sonriente
 to smoke fumar
 to smooth over suavizar

snow la nieve
 so tan; — much tanto; — that de
 modo que, de manera que; that's —
 es verdad; eso es
 social social
 sod el césped
 soft suave
 soft drink gaseosa
 to soften suavizar, ablandar
 soil tierra
 soldier soldado
 solid firme
 some unos, algunos; — (*money*) algún
 (dinero)
 something *pron.* algo
 somewhat *adv.* algo
 son hijo
 soon pronto; ya; as — as tan pronto
 como, así que, luego que
 sort la especie
 to sound sonar (ue)
 source la fuente; la madre; that's the
 — of de ahí
 south el sur; el sud
 South America América del Sur
 South American sudamericano
 Spain España
 Spaniard español
 Spanish español; castellano
 to speak hablar
 spear lanza
 special particular, especial
 species la especie
 speech el habla (*fem.*)
 to spend gastar
 spicy picante
 spirit el espíritu
 spite: in — of a pesar de; in — of him-
 self a pesar suyo
 spoken hablado
 spoon cuchara
 sport el deporte
 sport *adj.* deportista
 spring (*time*) primavera
 spring (*of water*) la fuente
 to stammer balbucear
 to stand out destacarse, distinguirse
 to state opinar, afirmar
 state estado

statement la afirmación
 statue estatua
 step paso
 stew cocido
 to stick to one's point mantenerse en
 sus trece
 still todavía
 to stimulate activar
 stock (*animals*) ganado
 stomach estómago
 stone piedra
 to stop parar(se), detenerse; dejar de
 + *inf.*
 storm la tempestad
 story (*of building*) piso
 story historia; short — cuento
 strange extraño, raro
 stranger extraño
 street la calle
 to stroll pasearse
 strong fuerte
 strongly fuertemente
 student el *or* la estudiante; fellow —
 condiscípulo
 to study estudiar
 study estudio
 stupid tonto, bruto
 style moda
 subject asunto (*of discussion*); el tema
 (*of composition*); sujeto (*of sentence or*
 king); súbdito (*of king*)
 to subjugate subyugar
 subjunctive subjuntivo
 to succeed (*in doing*) llegar a (hacer)
 success éxito
 successful: to be — tener éxito
 successor el sucesor
 such tal; — and — tal
 to suffer sufrir
 suffering *n.* pena; long — sufrido
 sufficient bastante; to be — bastar
 sugar el azúcar; — cane caña de
 azúcar
 suit traje; bathing — traje de baño
 sum suma; to — up resumir
 summary el resumen
 summer verano
 sun el sol
 supernatural sobrenatural

to supplicate suplicar
 to support apoyar
 to suppose suponer (*like* poner)
 sure seguro
 surname apellido
 to surprise sorprender
 surprised: to be — sorprenderse
 to surrender rendirse
 to surround rodear, cercar
 survivor el *or* la sobreviviente
 suspicion sospecha
 to sustain sostener (*like* tener)
 swimming la natación
 symbol símbolo
 to symbolize simbolizar
 synagogue sinagoga
 system el sistema

T

table mesa
 to take tomar; llevar; — away quitar;
 — off (*clothing*) quitarse; — out
 sacar; — possession of apoderarse
 de; — advantage of aprovechar,
 aprovecharse de; — a bath bañarse;
 — courage animarse
 tale cuento
 talk (*informal speech*) charla
 tall grande, alto
 to teach enseñar
 teacher el profesor, maestro; la profe-
 sora, maestra
 teaching enseñanza
 to tell hablar, decir, relatar, contar (ue)
 tempest la tempestad
 temple templo
 ten diez
 tendency tendencia
 tennis el tenis
 tepid tibio
 to terminate terminar
 territory territorio
 test el examen
 to testify testificar
 than que
 thanks gracias
 that *conj.* que; — which lo que; *adj.*
 ese, aquel; *neuter pron.* eso, aquello
 theater teatro

theme la composición; el tema
 then entonces, luego, después
 theology teología
 there allí; ahí; over — allá; — is, —
 are hay
 therefore por eso
 thief el ladrón
 thing cosa; this — esto
 to think pensar (ie), creer; — about
 pensar (ie) en; I — so creo que sí
 third tercero (tercer)
 thirty treinta
 this *adj.* este; *neuter pron.* esto
 thoroughly a fondo
 thought pensamiento
 thousand mil
 three tres
 through por, a través de
 thunderbolt rayo
 thus así
 time la vez (*occasion*); tiempo: rato
 (*short time*); hora (*time of day*); época;
 at that — entonces; of that — de
 entonces; from — to — de vez en
 cuando; every — that siempre que;
 to have a good — divertirse (ie, i)
 timid tímido; to be — ser el mos-
 quito muerto
 timidly tímidamente
 to tire cansar
 title título
 to a
 today hoy
 toe dedo
 of or from Toledo toledano
 tolerance tolerancia
 tolerant tolerante
 Toltec tolteca
 tomorrow mañana
 tongue lengua
 too también; — much demasiado
 tooth el diente
 topic punto
 total total
 tourist el or la turista
 toward hacia
 town pueblo
 trace vestigio
 tradition la tradición

traditionalist el or la tradicionalista
 tragic trágico
 traitor el traidor
 to translate traducir (*like* conocer)
 to transport transportar
 to travel viajar
 treacherous traicionero
 treachery la traición
 treasure tesoro
 treasurer tesorero
 to treat tratar
 tree el árbol
 tremendous tremendo
 tremendously sobremanera
 tribe la tribu
 trip el viaje; to take a — hacer un
 viaje
 triumphal triunfal
 trouble el afán, pena, la dificultad
 true verdadero, cierto
 truly de veras
 to trust in fiarse de
 truth la verdad
 to try to tratar de + *inf.*
 Turk turco
 to turn volver (ue); — out resultar
 twelve doce
 twenty veinte
 two dos
 two hundred doscientos, -as
 type tipo
 typical típico
 tyrant tirano

U

unavoidable inevitable
 uncle tío
 under bajo, debajo de
 underdogs los de abajo
 underneath *adv.* debajo
 to understand comprender
 understanding la comprensión
 unequaled sin par
 unfortunately desgraciadamente
 ungrateful ingrato
 union la unión
 unique único
 to unite unir
 United States Estados Unidos

university la universidad; of the —
 universitario
 unknown desconocido
 unoccupied desocupado
 unpleasant antipático
 upstairs arriba
 unsurpassed inmejorable
 until hasta
 up to hasta
 to use usar; emplear
 use empleo, uso
 useful: to be — as servir para (*like*
 pedir)
 useless inservible

V

vacation las vacaciones (*plu.*)
 vain vano
 valley el valle
 valor el valor
 vast vasto
 Venice Venecia
 verb verbo
 very muy; the — el mismo
 vestige vestigio
 viceroy el virrey
 viceroyalty virreinato
 view vista
 violence violencia
 virtue la virtud
 Visigoth visigodo
 visit visita
 vogue moda
 voice la voz

W

to wait for esperar, aguardar
 to wake up despertarse (*ie*)
 to walk ir a pie, andar (*irreg. verb.*); —
 up and down pasearse
 walk paseo; to take a — pasearse,
 dar un paseo
 wall la pared
 to want desear, querer, tener ganas de
 war guerra
 warm caliente; it is — hace calor
 to wash lavar
 to waste gastar
 water el agua (*fem.*)

way modo, manera; in this — así;
 that — así; a little — off a poca
 distancia; by what —? ¿por dónde?
 weak débil
 weakness flaqueza, la debilidad
 wealth riqueza
 weather tiempo
 to weave tejer
 week semana
 to weep llorar
 weight peso
 well bien; — then pues
 well-being el bien
 well-off acomodado
 west el oeste
 what? ¿qué? ¿cuál?
 what lo que
 wheat trigo
 when? ¿cuándo?
 where? ¿dónde?
 where donde, adonde; — to go
 adonde ir
 which que; el cual; lo cual; in —
 donde; at — donde
 which? ¿cuál?
 while (*short time*) rato; *conj.* mientras
 (que)
 white blanco
 who? ¿quién?
 who que, el cual, quien
 whole: a — lot un sin fin
 whose cuyo; whose? ¿de quién?
 why? ¿por qué?; ¿para qué?
 wickedness la maldad
 wide ancho
 widespread corriente
 wife esposa, mujer
 wild silvestre
 will (*power*) la voluntad
 to win ganar
 window ventana
 winner el vencedor
 winter invierno
 to wish desear, querer
 wish deseo
 with con
 to withdraw retirarse
 within *adv.* dentro, *prep.* dentro de
 without sin

to witness testificar
 witness testigo
 woe: — is **me!** ¡ay de mí!
 woman la mujer
 wood madera
 word palabra
 world mundo
 worldwide mundial
 to work trabajar
 work trabajo, obra
 worn out caduco
 worry el afán
 to worry apurar(se)
 worth: to be — valer
 worthwhile: to be — valer la pena
 would to God ojalá
 to wound herir (ie, i)
 wound herida
 wrecked: to be — naufragar
 to write escribir

writer literato, el escritor
 writing escritura
 written escrito
 wrong erróneo; *n.* injusticia

X

x (*the letter*) equis

Y

year año; to be (20) —s old tener
 (veinte) años
 yes sí
 young joven
 youth la juventud
 youthful deed la mocedad
 Yugoslavia Yugoslavia

Z

zeal celo

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